

Dog Bone

By

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INT. TEXAS/MEXICO BORDER - HOTEL ROOM - LATE NIGHT

In bed a girl with a very young face and a blanket pulled to her neck regains consciousness.

Her name is MARICITA LOPEZ, (who will also be known in the future as Jessica), 16, a runaway whose last seventy two hours have been torture in every sense of the word.

FLASHBACK - (BLACK AND WHITE) - CONTINUOUS MONTAGE OF EVENTS OVER THREE DAYS:

Maricita is packing clothes in a bedroom (presumably hers) in a hurry.

She's done. Before she walks out of the door she grabs a PICTURE of her and her family.

It's raining. Maricita walks down a street pulling her suitcase. She stops and looks around. She is lost, wet and cold.

A taxi pulls up next to her and the back window goes down.

She speaks with the person in the backseat. She looks around weighing her options then gets in the taxi.

Maricita's wrists are being bound to a bedpost by a man.

A man holds a gun to Maricita's head.

The man drunkenly places the gun inside a drawer on the bedside table. He sits on the bed then leaps onto Maricita.

The man's face is not seen throughout. Only a figure.

INT. HOTEL ROOM (BACK TO PRESENT)

Maricita turns over to the man she met three days ago. He is on his back passed out.

This is ABRAHAM THOMAS, 30, an alcoholic and as all men are with many secrets, an immaculate liar with a gift for gab, a man no one should trust.

A large bottle of liquor on the floor beside the bed.

MARICITA
(whisper's)
Are you awake?.

Abraham doesn't move a muscle.

Maricita carefully takes an arm from underneath the blanket and she uses one finger to poke Abraham in his rib.

No response.

She pokes him again. He exhales a little but nothing else.

MARICITA

Hey.

Nothing.

Maricita throws the cover off and scrambles out of bed. She wears only a shirt and panties.

She looks at her arms covered in track-marks and bruises and bursts into tears.

Then frantically exams the rest of her body. Bruises everywhere.

A rush of blood to her head she becomes disorientated her legs almost give out but she recovers.

She locates and jumps into her pants. No shoes she runs to the door and puts her hand around the knob but doesn't open it.

She looks back at Abraham and releases the handle.

She goes through his pocket and anything she finds goes into hers including a WALLET.

She walks over to the bedside table opening the drawer.

A GUN.

She takes it out and CLICKS the safety off.

Maricita stands over Abraham pointing the gun at his face. With her other hand she puts a finger under his nose.

Feeling an exhale she pulls back still pointing the gun at his face.

She cries more then Maricita screams into Abraham's face.

MARICITA

You don't deserve to die in your sleep.

She yells more expletives in spanish then drops the gun on the floor. Before she leaves she smashes Abraham in the nose with her fist.

TITLE OVER:

DOG BONE

EXT. TEXAS/MEXICO NEAR BORDER - RESTAURANT - AFTERNOON

The restaurant is not in the best part of town to say the least.

Two teenagers at the door. They shake hands slightly more elaborately than needed the way kid's do when one departs.

The one teenager left, wearing a pendleton shirt, Levi's and cowboy boot's, PEDRO GONZALEZ, 18, stand's as lookout at the door of the place.

EXT. SIDEWALK

Abraham walks down the sidewalk towards the restaurant. He has a killer hangover and not to mention a broken nose where a bandage has been placed.

He passes the TEENAGER that left the restaurant.

TEENAGER

(laughing)

You don't belong over here guero.

EXT. RESTAURANT

He walks up to the door and encounters Pedro who stops him with a hand out.

PEDRO

Who are you?

ABRAHAM

My name is Abraham I have a meeting with Demetrio.

The young boy glares at Abraham.

PEDRO

Wait here.

Pedro goes inside. Abraham waits.

Down the street he sees Pedro's friend running back.

After awhile Pedro comes back and with a nod he directs Abraham to go in.

He quickly stops him for a frisk but is distracted when his friend runs up to him.

TEENAGER

I forgot to tell you something.

Pedro once again nods to Abraham for him to go in.

INT. RESTAURANT - AFTERNOON

MAN'S FAT FACE

as he stuffs it with a taco. Food tumbles down his chin. This is DEMETRIO GONZALEZ, 50'S, Mexican Cartel.

The obese cartel leader eats alone at a table filled with enough food for a small banquet.

In back of him is his teenage son FELIPE GONZALEZ.

Every table is empty.

The entrance door opens and Abraham enters. He spots Demetrio and Felipe and makes his way to their table.

Demetrio stuff's his face with even more food. He gestures for Abraham to take a seat in the chair across from him.

DEMETRIO

You do not know me. I am Demetrio Gonzalez. Behind me is my son Felipe, his brother Pedro is outside.

The brothers are twins.

ABRAHAM

I'm Abraham Thomas.

DEMETRIO

You are well connected to have this meeting setup. What do you want?

ABRAHAM

I want to borrow some money.

DEMETRIO

Of course. And what makes you think I'm the one to ask? No offense but who the fuck are you? Judging by your face I'm not to do business with a man like you.

ABRAHAM
 (referring to nose)
 This? This wasn't business. Pure
 pleasure.

DEMETRIO
 All theirs apparently.

Across the room the entrance door swings open and Pedro comes tumbling in onto the floor.

Two men with guns wearing ski masks storm in. Man 1 stays guard at the door and keep's his gun on Pedro.

MAN 1
 (in spanish to pedro)
 Lay down! Don't Move!

Pedro lays down and look's as if hes about to piss himself.

Man 2 runs over to the table waving his gun around. He stand's behind Abraham.

MAN 2
 Don't move!

He aims at Demetrio.

MAN 2 (CONT'D)
 Where is the money?

DEMETRIO
 Do you know what you are doing or
 who you are doing it to?

MAN 2
 We just want the money man.

DEMETRIO
 What money are talking about you
 fucking estúpido. No money here.

Man 2 looks around confused. He yells over his shoulder to his partners in spanish.

MAN 2
 He said no money here what do I do?

MAN 1
 Of course he said that what you
 expect?

Man 2 nod's in the affirmative. He turn's back to Demetrio.

MAN 2

Liar!

Two SHARP POPS! Man 2 is shot in the chest and knocked behind a nearby table.

Abraham fires a couple of rounds in the direction of Man 1

Man 1 fires back as he makes his escape out the door.

Demetrio gestures to Abraham not to shoot.

DEMETRIO

My son, Pedro! Are you okay?

Felipe runs over to his brother and helps him off the floor.

FELIPE

I got him. He's fine.

Abraham tucks his gun away.

Demetrio glares at Abraham for a beat. Then beams, obviously pleased with him.

FELIPE

Papa you have to go. The police are going to come. I'll take care of this. I'll tell them something get out of here.

DEMETRIO

You are a good son Felipe. Now Abraham lets go out the back. We can talk about that loan. Help me up.

Abraham gets up goes around the table, hooks an arm underneath Demetrios arm and with an extreme amount of effort lift's the man up from the chair.

DEMETRIO

Gracias my friend. Let's go.

They walk away shoulder to shoulder.

INT. HOTEL ROOM - NIGHT

This is the same room Maricita escaped from. Hot, small, dingy.

Abraham sits on the edge of the bed cradling his gun in his lap. His chin is down he could be asleep. Drool slides from his mouth.

A KNOCK at the door.

Abraham immediately wakes up wipes his mouth and walk's over to the door gun in hand.

A more urgent KNOCK.

Abraham unlocks the door and yanks it open sticking his gun in a MANS FACE on the other side.

He recognizes the man and lets him in then goes back to sit on the bed.

ABRAHAM

Lock that door behind you.

The man locks the door. This is Manuel, 40's, some men give orders and some men are meant to take them. Manuel hasn't given an order his whole life.

Abraham stares at Manuel.

ABRAHAM

Thank you for renting this room for me its been fun. And I'm sorry about your brother. Well, sorry not sorry. Those are the risk.

MANUEL

Risk? You said it would be easy. That the money would be there. You did not say Demetrio Gonzalez would be there! You did not say you were going to kill my brother motherfucker!

Manuel reaches for his gun but Abraham gets the drop on him like its high noon in the old west, one shot to the stomach.

Manuel falls to his knees then over onto his side. Hes not dead yet but the pain is agonizing. He tries to speak and only blood erupts from his mouth.

Abraham goes and stand's over him.

ABRAHAM

Nothing ever happens for a man. You have to make it happen or sit by and miss your chance to make

(MORE)

ABRAHAM (cont'd)
 something of yourself. I have to
 be something.

Manuel's breathing gets increasingly shallow as he coughs
 blood and writhes in pain.

ABRAHAM (CONT'D)
 I know your little brain doesn't
 understand this so I wont try to
 explain. Rest in piece.

Manuel eyes widen then close. He becomes motionless. Dead.

Abraham pulls a duffel bag from under the bed. He unzips it.

A large smile comes over his face. He zip's the bag back up
 and throw's it over his shoulder. Stepping over Manuel's
 body He leaves the hotel room.

DISSOLVE TO:

EXT. SAN DIEGO CALIFORNIA - NEWSPAPER OFFICE BUILDING - DAY

SUPER:

"FIFTEEN YEAR'S LATER"

A cubicle. Top of man's balding head as he sits at a small
 desk staring at a computer screen. This is FRANK FIELDS,
 50's, an old journalist desperate to get ahead again. He's
 in a zone scrolling over images on the screen.

A man enters the cubicle from behind Frank. This is RICHARD
 ISLE, 24, fresh out of some fraternity, one of the new
 supervisors and a huge d-bag.

RICHARD
 Frank. Frank.

He snaps out of it looks up but does not turn to face Dick.

RICHARD
 This is it Frank huh? Ah
 well. Whose complaining
 right? You had a good run.

He steps in closer his mouth uncomfortably close to Franks
 ear.

RICHARD

If it were up to me you would have been out but for some reason they're keeping you around, for now. I don't know why but whatever? Throw the old dog a bone right.

FRANK

You've only been here a month Richard. If that's all, I have to get back to work if you don't mind.

RICHARD

Of course I don't mind a mans gotta' work homie. You have a great day my brotha'.

EXT. NEIGHBORHOOD STREET - DAY

An immaculate black sedan drives down the street until it comes to a stop in front of a nondescript building.

The DRIVER gets out and casually walks around to open the door for the passenger.

A man in a black suit with a significant beard steps out. This is Abraham Thomas fifteen years after his meeting with Demetrio.

He walks a plain path leading to the entrance of the building.

INT. REHAB CLINIC - FRONT DESK - DAY

Abraham waits patiently in front of a vacant receptionist desk.

An attractive woman with red hair finally comes around the corner. Her I.D. BADGE says her name is BARBARA.

BARBARA

I apologize for the wait sir. How may I help you?

ABRAHAM

Yes my name is Abraham Thomas.

The woman makes a curious face. Then a smile as she recognizes the man.

BARBARA

I know you, your on t.v.. Are you checking in?

ABRAHAM

No I'm here to check someone out.

BARBARA

Oh, name please?

ABRAHAM

Christian Thomas. He's my son.

INT. REHAB CLINIC CLASSROOM - GROUP MEETING - DAY

A group of men and women sit quietly in a circle waiting for a meeting to begin. One man watches the clock on the wall, this is CHRISTIAN THOMAS, about 18, he's been off drugs for a few months now.

Another man named MIKE, 20's, bruised up and on edge abruptly stand's and speaks.

MIKE

We'll I guess I'll get it going.
Whats up everybody names MIKE I'm new here. Let's see... well... first off I started dealing for this guy I knew. I thought he was giving me an opportunity but before I knew it I was smokin' like a broke stove. I'm all fucked up. I been here like half aday and I feel like I could fucking kill someone. Any of you ever feel like that.

Mike sits back down.

A beautiful woman, about 30, a little rough around the edges sits next to Christian, this is JESSICA RODRIGUEZ but if you knew her years ago as a scared but determined teen, you may or may not in passing recognize her as Maricita Lopez.

CHRISTIAN glances at her with a crooked smile.

JESSICA

(leans over to christian)
Whine, whine, whine. Having any cheese with that?

MIKE
What was that?

CHRISTIAN
Relax man she was talking to me.

Mike jumps up and flings his chair against the wall.

MIKE
I don't give a damn. She will not
patronize me!

He makes his way over to Jessica.

Christian put's himself between the two.

CHRISTIAN
What do you think you are doing?

MIKE
I'm going to put another hole in
your ass if you don't get out of
the way!

He goes under his shirt pulls a gun and points it around the room. No one moves out of their seats but all are scared to death.

One frightened girl standing close to the cracked door the entire time slips out.

INT. REHAB CLINIC - FRONT DESK

Barbara goes through the computer while Abraham waits.

The girl from the group comes running down the hall.

GIRL
Call the police he has a gun back
there!

BARBARA
Oh my god!

INT. REHAB CLASSROOM

Christian stands directly in front of Jessica. Mike aims at Christians face.

CHRISTIAN
 Look man calm down. Its not the
 end of the world.

JESSICA
 I was just kidding.

MIKE
 Just kidding! You think this is a
 joke or something? You must be here
 because you're perfect.

Abraham enters the classroom, cool, calm.

Jessica is terrified and it is more of the man who just came
 in than the one with the gun.

Mike point's the gun at him.

MIKE
 Who the hell are you?

ABRAHAM
 I'm nobody. Who are you?

MIKE
 I... I'm nobody also.

ABRAHAM
 No no no you have to be
 someone special to be demanding
 everyones attention, right?

MIKE
 What? Who are you? No man I... I
 can't think straight!

He swing's the gun on Christian then on Abraham again.

ABRAHAM
 Good thing is right now you don't
 have to think, just put the gun
 down.

Mike lowers the gun a little.

Christian tackles him knocking the wind from him.

The GUN skips across the floor.

Mike and Christian scramble on the floor until Abraham joins
 in and they restrain him.

Jessica slips out of the door.

INT. ABRAHAM'S TOWN CAR - AFTERNOON

Christian sits next to his father watching as he pours himself a shot of dark liquor.

Abraham throws it down his throat. He repeats this two more times before he speaks.

ABRAHAM

What is it? Aren't you glad to see me?

CHRISTIAN

Your such a hypocrite.

ABRAHAM

You don't know anything. Hypocrisy is a fundamental part of the human experience and do you know why?

(doesn't wait for response)

because we are the only creatures capable of it. We are the only thing's that knowingly stray from our natural course of existence.

CHRISTIAN

Does that really make sense to you?

ABRAHAM

Listen I can't think about this right now or I'll never get anything done.

He sits back and changes the subject.

ABRAHAM

Now you remember why I got you out of there early in the first place. Tonight the media will be at the building and I will officially announce my run for office. I want you to be there. It will look good.

CHRISTIAN

Whatever you want dad.

Abraham pours another shot and throws it back.

ABRAHAM

By the way don't worry about the incident back there I cleaned up for you as usual. You can go back anytime, they still have my money.

Another shot.

He tosses it back like it was the first.

ABRAHAM

You and these girls all the
time. Who was she?

CHRISTIAN

I don't know just some girl.

ABRAHAM

Well she sure had a nice rack.

He raises his own glass to that.

EXT. CHICANO PARK - AFTERNOON

An adult soccer game is in session.

The Town car parks in a small lot.

In the distance the Coronado Bridge. A Naval warship is
passing underneath.

Christian get's out of the car and shuts the door.

The tinted window lowers.

ABRAHAM

Remember what I said
Christian. Don't make me regret
coming to get you. Be on time.

The window goes back up and the car leaves.

Christian watches it go back the way it came until its out
of sight.

Christian catches the tail end of an argument. He looks
over as two men complete a transaction underneath a palm
tree. The buyer is not happy with the deal and walk's away.

The DEALER spots Christian.

Christian begins to go over to the man but after another
thought he changes direction and heads towards the bathroom.

INT. PARK RESTROOM - AFTERNOON

Disgusting public restroom.

The buyer from under the tree stands in a stall clenching a belt around his arm with his teeth. He prepares to plunge a needle into his vein.

This is ANTONIO FLORES, 30's, wannabe pimp and drug addict. He gives Christian a look that says fuck it it's to late now then he jam's the needle in.

Antonio slides down the stall wall and plop's to the ground.

Christian pisses in the urinal.

EXT. PARK RESTROOM - AFTERNOON

Christian comes out of the restroom shaking off what he just seen.

A girl walks towards him. It's Jessica.

CHRISTIAN

What are you doing here?

JESSICA

Why does anyone come to this park; a little stress relief. I almost got killed today in case you forgot.

CHRISTIAN

Don't tell me you're with that asshole floating in piss in there.

JESSICA

Shit, I have to get him. Thanks for today. We'll talk alright.

She rushes past him into the bathroom before he could say anything.

He looks at the dealer under the tree, giving him another moment of consideration.

A scream from the bathroom.

Jessica runs out with Antonio behind her. He grabs her hair. She hits the ground and he raises his hand to slap her.

Christian comes from nowhere and punches him in the stomach. He keels over and Christian swings his leg all the way back and punts Antonio's chin. The impact knocks the man unconscious.

CHRISTIAN
Come on lets go!

Leading her by the arm they run across the soccer field through the middle of the match.

INT. SHELTER - HALLWAY - LATE AFTERNOON

A HOMELESS WOMEN struggles with her belongings to the exit door. Abraham watches from behind offering no help.

A man opens the door. FELIPE GONZALEZ now in his 20's, 6'2 and humorless.

HOMELESS WOMAN
Thanks.

FELIPE
(to abraham)
Abraham can we go to your office to talk.

ABRAHAM
You picked a bad day. I have a press conference any minute now. I don't think your father would want that kind of attention.

FELIPE
Where is it Abraham? We've been very patient with you.

ABRAHAM
What do I need you for?

FELIPE
Have you forgotten where you came from?

ABRAHAM
The bottom line is our relationship is over! Now unless you want to be on television the both of you should probably leave.

Felipe looks outside. A news van pulls up.

FELIPE

Okay but you're only making it worse for yourself.

He turns and walks out the door.

Abraham takes a small bottle of liquor from his pocket unscrews the cap and drains it.

EXT. SHELTER - LATE AFTERNOON

Abraham stands at the top of the shelter steps. He is in his element surrounded by the media and he is also drunk.

He thanks some homeless people as they scurry pass the camera's.

He addresses the crowd of cameras with a dramatic flourish of his arms.

ABRAHAM

I'd like to express my deep and sincere gratitude to you all. You allow everyone to see the beautiful things that are done here. So thank you. I'll answer any questions you may have.

A determined REPORTER sticks her microphone out towards Abraham.

REPORTER

Mr. Thomas are you going to run for office?

ABRAHAM

It has been suggested over the years. I never thought it was the right time. But now, now it is. So yes my name will be on the upcoming ballot.

A man shoves his way to the front of the crowd. Its Frank, the over the hill journalist.

FRANK

I have a question!

ABRAHAM

Yes sir?

FRANK

Thank you. It's a simple question really. Who are you? We know you kind of just showed up about fifteen years ago but no one knows from where. You have money and political backing but you don't seem to have any direct connection to anything I mean other than your own organization.

(beat)

Also would you confirm that your son has recently checked into a drug rehabilitation clinic.

He pushes his phone up to Abraham's mouth.

ABRAHAM

As for your first question, I am who I am. Some people call me a Philanthropist. I say call me what you want I'm sure it will be all good.

(short beat)

And for your second question about my son. We all suffer this world to one degree or another. I'm not immune and neither is my family.

FRANK

What about the rumor's that your own organization is tied to a man named Demetrio Gonzalez, a high ranking member of the Mexican Cartel and you are nothing more than a conman.

INT. MEXICO - HOTEL BATHROOM - EVENING

Inside of a DIRTY TOILET BOWL.

A pair of hands force a MAN'S head into the bowl.

The Mans wrist and ankles have been restrained with duct tape. He pleads for his life in Spanish.

MAN

Please, please!

INT. HOTEL ROOM - NIGHT

An older and even fatter DEMETRIO GONZALEZ leans back on the bed eating a burrito and flipping through television channels with the remote control.

Periodically he glances over to the bathroom and chuckles as he hears the MANS begging for mercy get more frantic. Eventually he comes across the news. Abraham is being interviewed.

He yells in Spanish towards the bathroom.

DEMETRIO

Shut his mouth I can't hear the television!

A loud CRACK in the bathroom. The Man stops begging.

EXT. SHELTER

Abraham continues to answer Franks questions.

ABRAHAM

Just like you said, Rumors. This is the first I am hearing of these ridiculous accusations. Though I am not surprised. There will always be those who would like to stand in the way of progress. I will tell you right now that nothing will stand in my way!

(short beat)

Thank you all for coming. Hope to have your support this upcoming election.

INT. HOTEL ROOM NIGHT

Pedro pokes his head out of the bathroom.

DEMETRIO

Not only does this man believe he doesn't owe me now they are questioning him about me on television. I'm tired of him. As he said our arrangement has ran its course. You tell Felipe I said to take care of Abraham Thomas. The sooner the better. Get the bags if you can also.

INT. SHELTER - ABRAHAM'S OFFICE - NIGHT

Abraham sits at a massive oak desk. His face planted onto the surface and his arms sprawled about. An empty bottle of liquor lay next to him.

INT. TROLLEY - NIGHT

Few people on board. Christian sits across from Jessica. Mascara runs down her face.

He moves over next to her and put's and arm around her.

CHRISTIAN

(softly)

We should go away for awhile, see what's good out there.

JESSICA

(wipes away tears)

Yeah maybe we should.

INT. FRANK'S CAR - NIGHT

From across the street Frank watches as Christian and Jessica go up the shelter steps.

INT. SHELTER - ABRAHAM'S OFFICE - NIGHT

Abraham is still laying all over the desk however now his eyes are open. He HEARS the door being pushed open. He sits up and opens a desk drawer containing a GUN.

He sees it's Christian with Jessica behind him.

Abraham puts the empty bottle in the drawer, closes and sits up even straighter.

CHRISTIAN

Dad.

ABRAHAM

I don't know what I was thinking.
Never on time for anything. Always
a failure. Leave now.

He hardly notices Jessica but she definitely has a reaction upon seeing him again and being so close.

Christian is unaware of her reaction.

They both leave the office.

INT. SHELTER HALLWAY - NIGHT

Christian and Jessica walk down the hallway.

JESSICA

Why didn't you tell him you were helping me?

CHRISTIAN

It wouldn't have made a difference.

JESSICA

So now what? You brought me here and I don't feel very welcome.

CHRISTIAN

Doesn't matter. We'll find a place for you until we figure out whats going on.

They continue down the hall.

INT. ROOM - NIGHT

Total darkness.

A door opens and a little light shines through from the hallway. Christian and Jessica walk in. Christian flips a light switch on.

A room with a small bed, a dresser and a closet is revealed.

CHRISTIAN

The woman's shower is down the hall, there is soap and towels in there, sheets and blankets are fresh and there are clean clothes in the closet. I'm sure something will fit. Get some rest I'll see you in the morning.

He leaves and closes the door.

Jessica goes to the closet and rifles through the clothing hanging until she comes to a night gown.

INT. SHELTER HALLWAY - LATE NIGHT

It is eerily deserted when Jessica step's into the hallway. She walks until she gets to a sign on a door that read's WOMAN'S SHOWER ROOM.

INT. WOMAN'S SHOWER ROOM - LATE NIGHT

The room has multiple shower stall's without door's. Jessica undresses.

INT. SHELTER - ABRAHAM'S OFFICE - LATE EVENING

Abraham slam's an empty glass on his desk. He wipes his mouth with the back of his hand then abruptly get's up and leaves the office.

He stumbles down the hall to the woman's shower room door stopping on a dime before he goes through it. He takes a moment. Then he goes in.

INT. WOMAN'S SHOWER ROOM - NIGHT

Steam is filling the room but Abraham can see Jessica's perfect figure.

She is unaware of his presence.

Abraham finds a chair, position's it to his liking and sits.

He wait's and watches Jessica complete her shower.

She get's out and immediately sees the man. She is surprised and frightened. She hurries to the sink snatches up the towel and cover's herself.

JESSICA

Abraham what are you doing here?

ABRAHAM

I went back there to speak with you, I wanted to apologize for for being rude earlier. Its just that I was disappointed, Christian knew how important it was he be here. That's not your fault.

JESSICA

I got into some trouble at the park
and thank god Christian was there I
don't know what would have
happened.

ABRAHAM

Yes I guess you are right its a
good thing he was around.
(beat)

ABRAHAM (CONT'D)

Here I am being rude for a second
time. You haven't even dried
yourself, your dripping. Let me
help you.

JESSICA

I'm fine really... thanks... and
thank's for the apology but you
didn't have to go through the
trouble.

Abraham walk's over to her and snatches the towel off
without another word.

She gasps and stand's awkwardly attempting to cover her
nakedness with her hands.

Abraham momentarily admires her beautiful body then walk's
behind her. Gently with the towel he dries her back, then
her butt.

ABRAHAM

It's no trouble at all.

He moves in even closer. He stop's drying her and embraces
her from behind.

ABRAHAM

There's something about you.

She is trembling, terrified.

JESSICA

Maybe we know each other from a
past life.

Suddenly he comes back to reality. He pushes her hard and
she hit's the ground. He takes a few step's back and away
from her to gather himself.

Jessica lay's naked on the floor.

Abraham leaves the shower room.

Jessica break's down sobbing.

DISSOLVE TO:

INT. SHELTER - MULTIPURPOSE ROOM - AFTERNOON

Juvenile Volunteers, mostly young women handpicked by Abraham are serving lunch along a table in an orderly fashion to homeless men, woman and a few children waiting in line.

Other homeless people are eating and having discussions. In the middle of the line is Christian holding his own tray.

Abraham stand's across the room looking around for Jessica who is nowhere to be found.

He look's to the entrance in time to see the door open. The twin's Felipe and Pedro enter. They scan the room.

Abraham is gone.

Christian sees the Twins head down the hall.

INT. SHELTER HALLWAY - MOMENTS LATER

The Twins know where they are going. They don't bother with any of the room's until they come to Abraham's office.

Pedro jiggles the doorknob. It's locked.

Felipe taps his brother's shoulder and gestures for him to move aside.

Pedro does what he is told.

Abraham watches from down the hall as Felipe throws his shoulder into the door. It takes only one try. It crack's and smashes against the wall.

Abraham goes into his jacket pocket and pulls out a gun.

INT. ABRAHAM'S OFFICE - MOMENTS LATER

The twins are tearing the office to the ground. Felipe pull's a machete from inside of his coat and uses it to slice and stab through a recliner chair.

Abraham enters and assumes a firing stance. When Abraham speaks Felipe and Pedro stop mid-rampage.

ABRAHAM

Excuse me gentlemen it seems as if
you have lost something, may I help
you?

Felipe's machete stick's up from the couch.

FELIPE

Abraham where is it!

Abraham doesn't respond.

FELIPE(CONT'D)

Don't look stupid Abraham. Consider yourself lucky to still
be alive.

Felipe yanks the machete out of the couch and walks\ to
Abraham.

He steps within inches of the barrel aimed at his chest.

FELIPE

(to pedro)

Look at this can you believe
Abraham Thomas with no words.

Abraham's gun hand trembles for just an instant but Felipe
catches it. Pedro comes over and with a quick maneuver he
disarms and throw's him to the ground.

He takes the clip out, throws it across the room and drop's
the gun on top of Abraham who raises his arm to keep the
weapon from landing on his face.

Felipe takes a step forward. He raises the machete high.

FELIPE

I've sent a lot of people to the
other side with this, I recall one
or two on your behalf even. This
is your last chance. We want our
bags.

The twins leave the office.

INT. HALLWAY

Christian moves from standing at the office door listening to a more hidden space in the hallway.

The twins are engaged in their own conversation and don't see Christian when they come out.

PEDRO

Why did you let him go? Papa said-

Felipe stops his brother in the hall.

FELIPE

I know what he said but I want those bags. Papa's getting old and he will probably die soon. Then what? We need this for us brother. You understand?

PEDRO

Yes brother.

Christian watches them walk down the hall. Once they are gone he looks in on his father whose still on the ground.

Abraham is completely motionless. He is unaware of Christian's presence.

He gets up and walks around the office. Everything is turned upside down, broken and slashed.

He goes over to the clip and picks it up. He pops it back into the gun, tucks the gun in the front of his pants under his suit jacket and exits the office SLAMMING the DOOR behind him.

Christian has vanished.

Abraham continues down the hallway.

INT. SHELTER HALLWAY - AFTERNOON

A pay phone mounted on the wall. Next to it a sign that reads "FREE PHONE. THE NUMBER IS 619-978-0265".

Jessica picks up the phone and dials.

INT. ANTONIO'S APARTMENT - SAME TIME

The living room is dimly lit by the afternoon sun through partially open blind's.

The place is a mess. Passed out on the couch is Antonio.

The phone in his pocket begins to VIBRATE and RING, startling him awake. He dig's for it and cries out from the pain in his chin and rib's where Christian beat him.

ANTONIO
Yeah who is this?

INTERCUT telephone conversation.

JESSICA
It's me Tony.

Painfully Antonio sits up.

ANTONIO
Hey babe where are you?

JESSICA
I'm with a friend. The guy who kicked your ass.

Antonio rolls his eyes.

ANTONIO
Just come home. Its been long enough.

JESSICA
Every time we are together you hurt me. You're broke. I need more. I need a man. Look I think something good is going to come out of me being here. I just wanted to let you know that and not to wait around.

She hang's up.

INT. SHELTER - UTILITY CLOSET - AFTERNOON

It is dark in the closet only a small amount of light from the hallway comes in.

The door opens and Christian comes into view. He pull's a switch and light fill's small space.

He pick's up a mop bucket and places it just outside the door and goes back inside for the mop. He grab's it and pull's the light switch again.

When he turn's to leave Jessica is blocking the doorway.

JESSICA

Wait. Don't leave yet. I never really got to thank you appropriately for everything.

She lays the palm of her hands on his chest and lean's in to kiss him.

Christian reject's her.

JESSICA

What's wrong, why are you pushing me away?

CHRISTIAN

Now's not the time for this.

JESSICA

When's a better time?

She attempt's to grab his dick.

CHRISTIAN

I don't know but not here and not now.

He tosses her hand to the side and makes a quick exit.

INT. SHELTER - MULTIPURPOSE ROOM - LATE AFTERNOON

Everyone has left except Christian who is sweeping the floor and Jessica who is wiping off tables.

Abraham enters.

ABRAHAM

It's good to see you helping out for a change Christian and it's good to see you Jessica.

JESSICA

I was wondering if we'd bump into each other.

Christian stop's sweeping, surprised by her response.

Abraham grin's.

ABRAHAM

Jessica may I speak with
you. Don't worry Christian won't
mind finishing up here.

Jessica leaves the rag on the table and walks over to
Abraham. He places his hand on the small of the back and
guides her toward the exit.

He open's the door she exit's and he follows behind.

Christian is stunned.

EXT. SHELTER - LATE AFTERNOON

The sun is going down. Abraham has his hand on the small of
Jessica's back escorting her down the step's.

JESSICA

Where are we going?

ABRAHAM

I was thinking we go some place and
have a drink and talk.

The Town car comes from around the corner and pull's up next
to them.

The Driver comes around and open's the door.

DRIVER

Mr. Thomas.

ABRAHAM

(to jessica)
After you.

She get's in.

INT. ABRAHAM'S TOWN CAR - EVENING

Abraham and Jessica sit across from each other. He is
trying to read her.

He pick's a bottle of liquor and a shot glass from the
custom compartment in the seat in front of him. He pours
himself a shot then downs it.

ABRAHAM

Where did you come from
Jessica? Maybe I should be more
(MORE)

ABRAHAM (cont'd)
 specific; Where did you come from
 and how did you end up at that
 rehab facility? How is it my son
 came to be your savior
 twice? Because I don't like
 coincidences.

He fill's the shot glass to the brim then empties the thing
 into his mouth in a single gulp.

Jessica shift's in her chair.

JESSICA
 You didn't have to take me for a
 ride to question me.

ABRAHAM
 I had to get a better understanding
 of your intention's.

The car stop's moving.

ABRAHAM
 I guess we can finish inside.

The door opens.

JESSICA
 Where are we?

ABRAHAM
 My home.

EXT. ABRAHAM'S HOME - ESTABLISHING - NIGHT

A large house looms in the darkness.

EXT. ABRAHAM'S HOME - NIGHT

Abraham open's the door for Jessica and she goes inside.

INT. ABRAHAM'S HOME

Abraham turn's the light's on.

Moving boxes, paint equipment and furniture covered in
 plastic.

JESSICA
It's very nice. Remodeling?

Abraham doesn't answer the question.

ABRAHAM
Follow me back here.

They move through the house zigzagging through boxes and stepping over paint buckets until they come to the kitchen which is in complete disarray.

INT. ABRAHAM'S HOME - KITCHEN - NIGHT

Jessica sits at the table. Abraham goes straight to the cabinet and pull's from it a large bottle of liquor and two glasses.

He pours one for Jessica and hand's it to her.

He places the bottle and the other glass on the table and stands there staring at her.

JESSICA
I'm from a small town east of here called Lemon Grove. I grew up on a little family farm. My parents were real strict, so as soon as I could I left. You wanted to know why I was in rehab. Well sometimes I over indulge.

ABRAHAM
How did you pay for it that place is not cheap?

JESSICA
I have my ways.

Abraham attempt's to fill his drink and spills some on the counter. He tries again this time filling his glass.

JESSICA
And as far as Christian goes I've seen him down at the park before but that's the best place around for a good issue so It's not surprising. I don't know why he rescued me. Maybe he's just a good guy.

Abraham sits on a bar stool next to her. He notices she has not even touched her drink.

JESSICA

If it weren't for Christian I can't
say what would have happened,
twice.

Jessica plays it cool though she can tell Abraham is getting
drunk.

ABRAHAM

Aren't you going to drink your
drink.

(beat)

He put's his hand on hers.

ABRAHAM

Do I make you nervous Jessica?

JESSICA

A little.

ABRAHAM

Then why did you come with me?

Abraham is drunk he almost slip's off the stool.

ABRAHAM

You know what, I
think there's more --

GUN SHOTS blast through a window in the living room.

Concerned with only his own safety Abraham drop's to the
carpet and roll's under the window.

Jessica scream's and hit's the ground covering her head.

GUN FIRE shred's everything around her.

She sees Abraham who motions for her to crawl over to him.
She does so.

Abraham reaches out and grab's her arm pulling her to him as
interval's of rapid GUN FIRE fire pelt the carpet.

The GUN FIRE ceases. No sound except Jessica's panicked
breath.

JESSICA

Why is this happening?

ABRAHAM

Sounds like someone is upset with me.

CUT TO:

INT. ANTONIO'S APARTMENT - NIGHT

BELT TIED AROUND BARE ARM.

Antonio is slumped in an old recliner almost to the floor recovering from drug induced sleep. He awakens slowly.

ANTONIO

(mumbles)

Bitch can't just leave me.

He gets up from the recliner checking his pockets for his phone. No luck.

He takes a few teetering steps then falls to the side. Hardly keeping his footing he turns his head searching. He finds the phone in the chair he got up from.

He dials *69.

INT. SHELTER HALLWAY - NIGHT

Christian is in his fathers office looking at the aftermath of hurricanes Felipe and Pedro.

He get's and idea.

He goes over to the desk and goes through the drawers. Nothing. Felipe emptied them all. Not finding what he want's he look's to the floor at the mess everywhere.

He sees a little gray box. He pick's it up and opens it. Inside is filled with sets of car keys. He chooses the one with an alarm attached. He drop's the box and leaves the office.

INT. SHELTER HALLWAY - MOMENTS LATER

Christian walk's down the hall. The PHONE at the end of the hall RINGS.

Christian answer's it.

CHRISTIAN

Hello.

INTERCUT telephone conversation with Antonio.

ANTONIO

Hello? Yeah who am I talking to? I got a call from this number earlier today.

CHRISTIAN

This is Christian. This is a pay phone and there are a lot of people here during the day so I couldn't tell you who called.

ANTONIO

This wouldn't be the guy who sucker punched me the other day? Hey I used to have a girlfriend named Christian.

CHRISTIAN

I bet she beat your ass too. What do you want?

ANTONIO

I just wanted to warn you before you got yourself all wrapped up. She called today and you know what she said? She said she needed a real man. See you don't know her the only thing that girl cares about is her self. But you're the type the likes to learn the hard way. I can tell we're the same.

CHRISTIAN

How would you like another kick in the face help you get your act together?

ANTONIO

547 Indio Ave number 13. You know you caught me off guard last time. Won't happen again. So fuck you! Watch your back Christian!

Antonio hangs up.

EXT. SHELTER - REAR PARKING LOT - NIGHT

Under the dim glow of a few light's on the building a bunch of donated vehicles are parked. Look's like a used car lot.

Christian spring's from the back door. Pointing the alarm towards the cars he presses the button.

An ALARM DEACTIVATES on a car in the back. It is the most beat up car in sight.

Christian goes to it and pops the trunk. Satisfied with what he sees he closes it and goes around to get in the driver seat.

INT. CAR - NIGHT

Christian puts the key in the ignition and turns it

ENGINE ROARS to life with no hesitation.

INT. ABRAHAM'S HOME - KITCHEN - NIGHT

Quiet. Abraham and Jessica have been laying on the floor for what seems like sometime.

ABRAHAM

I think they're gone.

He gets up slowly staying to the side of the bullet-holed window. Jessica follows.

JESSICA

Are you going to call the police?

ABRAHAM

I'm sure they're on the way.

He looks out the window.

Its almost pitch black besides a few street lights. He doesn't see anyone.

JESSICA

So?

ABRAHAM

They're gone. Stay here.

JESSICA
Where are you going?

ABRAHAM
Just wait here.

JESSICA
What? Wait?

Abraham scurry's around the corner and out of sight.

Jessica panics. She takes a peek out the window.

Streets are still empty.

JESSICA
It wasn't me they were trying to
shoot.

She decides to take her chance moving past the paint equipment, boxes and furniture to the front door. She opens the door and takes one last look behind her.

EXT. ABRAHAM'S HOME - NIGHT

The night is dark and quiet.

Jessica appears to be the only person out. She doesn't know where she is but she walks down the block away from the house.

EXT. SIDEWALK

The further she gets away from Abraham's house the more the tension eases. She's about halfway down the block when she takes a look behind her. She sees nothing and continues to walk.

A block away from the house she turns once more and this time a van is behind her moving very slowly.

She walks increasingly faster then breaks into a full run. The van pick's up speed and pull's up along side her. The next house she runs across the lawn and up to the door.

EXT. HOUSE

Jessica bang's on the door.

JESSICA
Help! Help! I need help!

She look's behind her and Felipe is there. She scream's.

EXT. HOUSE - MOMENTS LATER

An OLD

MAN in pajamas open's the door with a phone to his ear. He looks around. The streets are quiet and empty like no one was ever there.

OLD MAN
Yes police. I heard a women she was screamin' and beatin' at my door. I got down the steps as quick as I could but I'm an old man I don't move like I used to. My address is four, two, seven, six Juniper st. Okay. Thank you.

The old man looks around concerned.

EXT. ABRAHAM'S HOME - NIGHT

The car Christian took pulls up to the house. Christian get's out and goes to the trunk, open's it and removes a black duffel bag.

He closes the trunk and walks to the doorstep of the house. He sees the bullet holes in the window. Christian tries the knob its unlocked but before he goes in he throw's the duffel bag into the bushes.

INT. ABRAHAM'S HOUSE

The house is quiet.

CHRISTIAN
Dad! Are you here?

ABRAHAM (O.S.)
I'm back here.

Christian goes around the paint equipment, boxes and furniture into the kitchen.

INT. KITCHEN

A bottle of liquor on the table. A few candles burn around Abraham who is slumped in the chair at the table with a gun in his lap.

He slips the gun under his shirt as Christian approaches.

Christian grabs his fathers shoulder.

CHRISTIAN

What happened to her?

ABRAHAM

Get your hands off of me. She's gone.

CHRISTIAN

What happened here?

ABRAHAM

They shot out the windows. I told her to wait here while I went to the bedroom and when I came back she was gone.

CHRISTIAN

So she just left without saying a word.

ABRAHAM

I don't care if you believe me or not. Who the hell are you? You think I gave her to the cartel? Why do you even care the girl doesn't like you anyway, nobody likes you Christian. Hell I don't even like you. Your mother didn't like you or she would have been able to mind her business long enough to watch you grow up.

Abraham almost passes out.

ABRAHAM

The police aren't here yet?

CHRISTIAN

What about my mother? You told me she died in an accident.

Abraham nods in and out.

ABRAHAM

Yeah right. See the problem with that story is that its a bunch of bullshit. Truth is I did her a favor.

Christian gets angry and screams.

CHRISTIAN

What did you do? You killed her you son of a bitch!

ABRAHAM

Not me. Same Mexican's who shot up the house I'm sure.

Christian knocks his father out of the chair and is on top of him punching wildly. Abraham tries to grab his arm but he is drunk and uncoordinated.

As Christian is pounding on him he feels a poke into his ribs.

He jumps up.

Abraham is on the floor on his back pointing a gun up at Christian.

Abraham's vision is blurry.

ABRAHAM (CONT'D)

I'm not your father.

He pulls the trigger. Three GUN BLAST.

Christian is on his stomach. He appears to be dead.

Abraham gets up and rifles through Christian's jacket and pant pockets. After some digging he find's the car keys and when he notices the alarm button attached he becomes enraged.

ABRAHAM (CONT'D)

Did you think you and Jessica were just going to ride off into the sunset! Now look at you.

POLICE SIRENS far in the distance. Realizing it is time to go he takes a brief look at Christian lying on the floor then straightens his own jacket and leaves the house.

CUT TO:

FLASHBACK - INT. ROOM - DAY (BLACK AND WHITE)

Abrahams lightly bearded face. He sits on a couch, legs crossed finishing a drink from a bottle of liquor.

In front of him two young girls scantily dressed and intoxicated playfully try and keep each other from falling over.

Abraham jumps up startling the girls.

PAN OVER to a window not noticed earlier.

In the window is the face of a woman horrified by what she's witnessing.

OUTSIDE WINDOW - WOMAN'S POV

Abraham grab's each girl by the arm. He's says something to them and steps back.

The girls come close to each other and kiss.

INT. SHELTER - ABRAHAM'S OFFICE - MORNING (BLACK AND WHITE)

Abraham goes through some paperwork at his desk when AUDREY COLLIER, a nervous, modest woman in her 20's comes in. This is the woman from the window. She is hysterical.

AUDREY
 (crying)
 I... saw you. I came yesterday and
 I saw you with those girls I
 recognized from the juvenile
 volunteers program!

Abraham is listening but maintains a dismissive demeanor.

AUDREY
 I have to report this.

Abraham finally makes eye contact with her.

ABRAHAM
 You're positive this is what you
 want to do?

AUDREY
 I don't have a choice. I have to.

ABRAHAM

Report what? To who? Clearly you are out of your mind. Why is it that you haven't gone to anyone already yet. Because you didn't see what you thought you saw.

Audrey has the most dumbfounded look.

ABRAHAM (CON'T)

We can talk about it tomorrow. You should go home.

Audrey is taken aback. She turns and leaves.

Abraham pick's up his desk phone and dial's some number's.

EXT. AUDREY'S COTTAGE - ESTABLISHING SHOT - NIGHT (BLACK AND WHITE)

Audrey rock's anxiously in a chair sipping HOT tea.

A KNOCK at the door.

She jumps, spilling hot liquid all over herself. She screams from the searing pain, tossing the teacup in the air.

Teacup hit's the carpeted floor.

EXTREME CLOSEUP - DOOR KEYHOLE

A key slides in from the other side. The twin's Felipe and Pedro in their late teens come inside.

Pedro immediately grabs Audrey by the hair and throws her on her butt.

She kicks, claws and flails fighting for her life. Pedro who is undisturbed by her resistance drag's her across the floor into her bedroom.

Felipe comes back into the living room and closes the front door then he goes back into the bedroom and SLAMS that DOOR behind him.

One last scream from Audrey heard from the living room is cut short by the MEATY HACKING NOISE from Felipe's machete ripping through flesh.

Then a single GUNSHOT BLAST.

Pedro comes out of the bedroom first then Felipe follow's wiping blood and flesh from the machete with his shirt.

A CRASH in the other room. The brothers give each other an expressionless look. Pedro opens the door.

INT. BEDROOM - NIGHT (BLACK AND WHITE)

A bed empty and unmade.

A boy sits on the floor next to an end table his arms wrapped around his knees.

Pieces of something that fell and shattered all around him.

Upon seeing Pedro and Felipe a pool of urine form's around his feet.

EXT. AUDREY'S COTTAGE - MOMENT'S LATER (BLACK AND WHITE)

A black car waits outside.

INT. CAR

Pedro at the wheel, Felipe's in the passengers seat.

Abraham is in the back seat with the boy.

FELIPE

Its done, she won't be making trouble. Lets go.

ABRAHAM

What about the kid?

FELIPE

He's your problem now.

EXT. ABRAHAM'S HOME - NIGHT (BACK TO PRESENT)

Abraham hurries to the trunk of the car unlocks it and throws the door up. The trunk is empty. He's pissed.

He SLAMS the DOOR and pulls the gun from his pocket every fiber in him wants to go inside and make sure Christian isn't breathing at all but he HEARS the POLICE SIRENS.

He puts the gun back in his pocket gets in the car and drives away.

INT. TIJUANA MEXICO - GONZALEZ RANCH HOUSE - NIGHT

A tiny nearly empty room. A small table next to the bed and a pen sit next to dead flowers in a vase.

Jessica sits on the bed while Pedro and Felipe tower over her. Neither speak.

JESSICA

What do you want? Let me go you bastards!

Before she says another word Pedro slaps the piss out of her and she hits the floor sobbing and holding her face.

Pedro slaps her again this time busting her nose.

FELIPE

(chuckles)

Now I have to go so my brother who just introduced himself will keep you company. Don't have to much fun.

Felipe leaves the room.

After he's gone Pedro lift's Jessica from the ground and throw's her onto the bed.

She continues to sob.

JESSICA

(sobbing)

Why?

Pedro's eyes become colder.

He unbuttons his shirt and takes it off leaving his hairy chest exposed.

Terror comes over Jessica.

He removes his boots. He unbuttons and zips down his pants then takes them off. Now Abraham is only wearing what looks like bikini underwear.

Jessica inches back until she hits the headboard. She looks over to the bedside table.

The PEN.

Pedro leaps forward, grab's each one of Jessica's legs and pulls her back to the edge.

She kick's and lands a blow to his face stunning him momentarily then she scoots back to the headboard again.

Pedro Throws her back down and attempts to undue her pants.

Jessica does not give up clawing and gouging his eyes.

PEDRO

Ahh bitch!

He restrain's her arms.

With all the momentum and force she could produce she swings her knee up to his crotch.

A painful and stifled squeal escapes him.

As he scream's Jessica grabs the PEN from off of the drawer and shoves it into his eye.

She kick's him onto the floor and run's from the room.

Pedro pull's the pen from his eye and blood explodes from it. His scream's, full of agony and anger.

INT. RANCH HOUSE - HALLWAY

Jessica run's down the hallway. Seeing the front door ahead of her that becomes her goal.

She runs pass a living room she doesn't notice.

A glimpse of the back of an old woman's head watching a SPANISH program.

TWO LOCK'S on the door. Jessica hit's them both and open's the door.

EXT. RANCH HOUSE - PORCH - NIGHT

It maybe the middle of the night but in this rural environment it almost look's like dawn.

She look's around. No people or vehicles.

Look's like it could have been a farm once upon a time. Quite a bit of land but no animal's.

She run's down the porch steps.

She run's and she run's. Finally she comes to a road.

HEADLIGHT'S from a car coming down.

She run's to the middle of the road and forces the car to stop.

She run's around to the passenger side and open's the door, getting in without saying a word to the driver a very innocent ELDERLY MAN.

INT. JAIME'S CAR

JESSICA

Are you going anywhere near Chicano park?

ELDERLY MAN

Que?

JESSICA

You don't know where *Chicano Park* is?

ELDERLY MAN

In Tijuana?

Jessica look's at the old man in total shock.

JESSICA

We're in Mexico right now? Oh my god those fuckers!

ELDERLY MAN

Tijuana, Mexico.

JESSICA

Can you get me close to the border please? I don't have any money or anything but I need to get back to the U.S.

The man look's at her her like he didn't understand.

ELDERLY MAN

Back to U.S.

JESSICA

Yes, yes. Let's go.

ELDERLY MAN

Ok.

The Elderly Man drives off down the road and Jessica finally relaxes in the seat.

INT. ABRAHAM'S HOME - KITCHEN - NIGHT

Christian lay's on his stomach on the floor. He look's dead.

Then painfully he pushes off the ground using one arm.

He's on his feet now pressing against his shoulder where a bullet hit him.

The POLICE SIRENS are getting closer.

EXT. ABRAHAM'S HOME

Christian grab's the duffel bag from the bushes.

He see's the police light's coming down the street and run's the opposite direction.

EXT. MEXICO/TEXAS BORDER CHECK - DAWN

Rows of people waiting to show border agents passports to get back to the USA.

Jessica is next to be screened. Her face beaten and bruised.

A veteran BORDER AGENT looks over the battered woman. These strange scenes are routine, he is not impressed.

BORDER AGENT

Good evening. I.D.

JESSICA

I don't have it.

BORDER AGENT

Ma'am you do know you need a passport to come across?

JESSICA

I didn't know that. I didn't even know where I was not to long ago.

BORDER AGENT

Where were you born?

JESSICA

Lemon Grove California.

BORDER AGENT
Whats your business in Mexico?

JESSICA
I was kidnapped and brought here by some men, two brothers. One of them tried to rape me. I may have killed him.

BORDER AGENT
(unmoved)
And how might you have done that?

JESSICA
I stuck a pen in his eye.

The agent consider's this for a moment.

BORDER AGENT
Would you like to make a formal complaint?

JESSICA
A formal complaint? No I just want to get out of here.

BORDER AGENT
(beat)
Next time if you plan on returning you need to have a passport.

INT. TROLLEY - EARLY MORNING

Jessica manages to get a window seat on an over crowded trolley. She stares out the window watching the world pass by.

EXT. CHICANO PARK - MORNING

Jessica walks a path through the park then stops at a row of benches facing the bridge and bay. She sits and looks to her right.

A jogger 40's, wearing a tank-top, basketball shorts and sunglasses comes down the path, This is undercover cop DETECTIVE ELROY JAMES. He takes a rest sitting two benches away. He acknowledges her.

She returns the gesture. Over Detective Jame's shoulder she notices the same man who is always under the palm tree. He's been waiting for her to look his way.

He beckons her over.

She turns away and hopelessly puts her head in her hands.

She stands and wipes the tears from her eyes then she walks around the bench to the man under the palm tree.

EXT. STREET - MID MORNING

Jessica leans and bounces against the wall of a building making her way down the street until she eventually comes across a teenage boy sitting on a skateboard.

The boy JOHN is in his own world moving his head to music through a headset played from his phone.

Jessica is HIGH and oblivious as she blunders down the street. She trips over John.

John is knocked off his skateboard. He and Jessica hit the ground and his phone slides across the pavement.

John gets up dusting himself off. He picks up his skateboard then finds his phone.

Jessica is on her back staring up at a beautiful clear sky when John comes into her view.

JOHN

Are you alright? Let me help you up.

JESSICA

(still on ground)
What's your name?

JOHN

John.

Jessica sees the cell phone in his hand.

JESSICA

Can I call you John?

JOHN

Yeah I guess. That's my name.

JESSICA

Can I use your phone John?

He hands her the phone.

She dials some numbers, puts the phone to her ear and stares into the sky as it RINGS.

INT. ANTONIO'S APARTMENT - KITCHEN - SAME TIME

A line of white powder on a counter along with other drug paraphernalia and a cell phone. Antonio stand's over it with a girl DIANA ARCEL, 18, who looks as if she's going to explode any minute.

DIANA

Young gonna do it or what?

Antonio doesn't respond. On the counter the PHONE VIBRATES. He reaches over and picks it up.

ANTONIO

Hello?

JESSICA

Hey.

Antonio shoves Diana and walks out of the kitchen.

INT. LIVING ROOM

ANTONIO

Hey babe how are you?

JESSICA

Can you come get me?

ANTONIO

Of course where are you?

JESSICA

By the park.

ANTONIO

Okay close to the park where? Where exactly are you?

Jessica hand's the phone to John.

JOHN

Uhh hello?

ANTONIO

Who the fuck is this? Where's Jessica?

JOHN
She's on the ground.

ANTONIO
What!

JOHN
Yeah she's pretty messed up. She
walked right into me.

ANTONIO
Where are you?

JOHN
We're down the street from the park
on the corner of first and
imperial.

ANTONIO
I'll be right there.

John stands over Jessica and uses his phone to take a picture of her face.

EXT. STREET - NOON

The sky has turned gray and a few clouds have rolled in.

An old car pulls up to the curb where John and Jessica wait. Antonio rushes out. He runs around and gathers Jessica who is barely conscious into his arms.

John just stands there.

Antonio opens the passenger side door and delicately places her inside.

He walks around to the driver seat and stops at John.

ANTONIO
What happened to her?

JOHN
I told you already I didn't have
anything to do with her. She ran
into me man.

Antonio dig's in his pocket, looks around suspiciously and slap's something into his Johns hand.

ANTONIO

Kid if I find out you had something
to do with this I'll come back and
kill you.

He gets into the car and takes off.

John looks into his hand. A little square shape package of
drugs.

John tosses it. He drops his skateboard hops on and
Olly's off the curb. He kicks and pushes down the street.

INT. ANTONIO'S APARTMENT - AFTERNOON

The door opens. Antonio and Jessica come through. He is
holding on to her but she breaks away and drops into a
nearby chair.

INT. KITCHEN

Antonio comes into the kitchen. He immediately notices that
almost all of the drugs are gone.

ANTONIO

Damn it Diana!

He goes to the bedroom.

INT. BEDROOM

Diana is in the bedroom. She's crouched over in the closet,
bare feet and still wearing only panties and a t-shirt.

Antonio watches her fling clothes over her head.

Suddenly she stops and stands up. She turns around and
raises a gun up pointing it at Antonio.

ANTONIO

What the fuck Diana!

DIANA

What the fuck you! You take my
car? You're not my pimp I don't
care what you think. You're a
fucking loser! Go back out there!

Antonio backs out of the door, turn's and goes back into the
living room. He stands next to Jessica.

INT. LIVING ROOM

Diana comes out of the bedroom.

JESSICA

What now?

ANTONIO

Diana you are not thinking straight. I'm going to sit here and wait until you're ready.

Antonio grabs a chair.

DIANA

I don't know when I'll be ready.

TIME CUT:

INT. LIVING ROOM - LATE AFTERNOON

Jessica is sleeping on the floor curled up.

Diana is sitting on a bar stool falling asleep holding the gun. She closes her eyes for only a few seconds but when she opens them Antonio is there and he snatches the gun from her. Then he knocks her off the stool.

ANTONIO

I should kill you. Get up.

INT. TROLLEY - LATE AFTERNOON

Rain spatters against the window. Christian pays it no attention. He's angry, confused.

He tries to examine his shoulder. The wound is not life threatening.

At the end of the Trolley is Frank. He gets up and walks down the isle to Christian.

FRANK

Money or drugs?

Christian looks up.

CHRISTIAN

Don't know what you're talking about. Have a good night sir.

FRANK
Money or drugs Christian?

Christian jumps out of his seat.

CHRISTIAN
Who are you?

FRANK
Don't worry I'm not the police.

Christian grabs Frank by his collar and raises his fist.

CHRISTIAN
Last time who are you and why have
you been following me?

Christian is about to hit him.

FRANK
Wait!

Christian holds his punch.

FRANK
I'm a reporter. I wasn't following
you, at least not at first. I was
following your father. I've been
watching him for awhile now. I was
outside of the his house last night
when the shooting started. Then
the girl left and you came in. And
when you left and got that bag I
followed you here. What's in that
bag?

Christian lowers his fist. He sits back down and presses
hard on his shoulders. He winces from the pain.

He pick's up the bag and puts it on his his uninjured
shoulder. The trolley stops and when the door open's he
get's off.

Frank rushes to the door as it closes.

FRANK
Christian!

Frank runs up to him. They walk fast side by side.

CHRISTIAN
I think it would be best if you
leave this alone.

FRANK

You never met a reporter before huh? Look I know your dad isn't who he portrays himself to be.

Christian slows his pace. Frank does the same.

CHRISTIAN

And what is that?

FRANK

I've been around the block a few times. I know a fake when I see one and I bet whatever your fathers been doing hasn't been for the community.

Christian stops walking. So does Frank.

CHRISTIAN

He's not my father.

FRANK

Ok now we're getting somewhere. Look I know someone that can fix that arm for but my cars the other way.

Christian stop's and look's at Frank.

FRANK

Let me help you. You can trust me.

EXT. SHELTER - EVENING

Abraham get's out of the car. He scan's the area as he walk's up the stairs.

INT. SHELTER - ABRAHAM'S OFFICE

Abraham flip's the light on. The office is beat to hell the way Felipe and Pedro left it.

His desk is turned upside down with all its content's strewn about. He takes his jacket off and throw's it to the side. Then pushes the desk which is almost impossible to move.

Underneath the desk the hard wood floor has holes in it. Abraham get's down on one knee puts his finger's in the holes and yank's.

The wood CRACK'S and he removes a sizable piece. He then proceeds to break open the floor until the hole is large enough for him to lean half his body inside. He dig's for a moment.

He pull's himself out of the hole and a black duffel bag comes out with him.

He rises and walk's around the desk searching for something else. As hes kicking things out of his way a bottle of liquor fly's up and bounces off the wall.

He picks it up and takes huge gulp's. He puts the bottle in his pocket, pick's up the duffel bag and leaves.

INT. ABRAHAM'S CAR - EVENING

Abraham drop's his head to the steering wheel as he passes out.

TIME CUT:

INT. CAR - NEXT DAY

Abraham comes to. He turn's the key and the radio begins to play. He turn's a few station's and then stop's on a news report.

NEWS REPORT (V.O)

IF YOU HAVEN'T HEARD, MAN AROUND TOWN ABRAHAM THOMAS, YOU KNOW THAT GUY WHO SAYS HES GOING TO RUN FOR MAYOR THAT HAS THAT WINTER SHELTER AND THAT GUY THAT GIVES AWAY ALL THE FOOD, SOUNDS LIKE A GREAT GUY WELL ANYWAY HIS HOME WAS RIDDLED WITH BULLETS LAST NIGHT. POLICE SAY MR. THOMAS WAS NOT IN THE HOME WHEN THEY ARRIVED IN FACT NO ONE WAS THERE. AUTHORITIES HAVE YET TO LOCATE MR. THOMAS. SO SAD.

Abraham turns his phone off. He wonders what happened to Christian.

EXT. LIQUOR STORE - AFTERNOON

The door of the liquor store opens and out comes Abraham holding a bottle of liquor inside a paper bag.

He is paranoid. He twist off the cap and quickly down's most of the bottle. He put's the cap on and walk's to his car.

EXT. CHICANO PARK - PARKING LOT - AFTERNOON

Abraham gets out of the car. He scans the area.

Detective James runs the path his direction. He stop's and takes a break at the bench.

The drug dealer stands underneath the palm tree.

Abraham walks across the soccer field and approaches him.

The DRUG DEALER a slender man, 40's and hostile.

ABRAHAM

I'm looking for someone.

DRUG DEALER

Do I look like I give a fuck? You ain't no cop.

ABRAHAM

No I'm not.

DRUG DEALER

That wasn't a question. Why don't you get up out of here before ya next question be why'd he shoot me.

ABRAHAM

My son he just got out of rehab and might have come here with a girl. I just want to find him.

The Drug Dealer nod's his head as if he understands or agrees. He looks left then right. He walk's close to Abraham and pushes him down to the ground.

Abraham puts his hand in his pocket contemplating taking the gun he has out and blowing this guy's head off. But instead he get's up and walk's away.

DRUG DEALER

That's right ya bitch! Don't come
'round here stranger!

Abraham walk's back across the field to his car get's in and drives from the parking lot.

Unknown to Abraham Detective James still sitting on the bench has been watching the entire time.

INT. ABRAHAM'S CAR

Abraham is driving down the street in distress. Hes cursing, crying and smacking the steering wheel.

ABRAHAM

Fuck, fuck! Why is this
happening. Fucking Demetrio.

Suddenly a sick look comes over his face. He pull's the car over in front of a building and gets out.

EXT. CAR

He stumbles around the back of the vehicle and commences to vomit violently.

A kid is rolling down the sidewalk on a skateboard.

It's John.

He stop's when he gets to Abraham.

JOHN

Aww shit man. What's wrong with
everybody around here? Hey you man
you need to call an ambulance or
something?

ABRAHAM

No I just need some water.

John pulls out his phone and shoves it in Abraham's face.

JOHN

Dude, I really think you should
call somebody.

Abraham opens his mouth to object but before he gets a chance he looks at the screen saver on the phone. He snatches the phone.

The picture John took of Jessica when she was on the ground staring at the sky.

ABRAHAM
What is this?

JOHN
It's the new I-phone.

ABRAHAM
No. Where did you get this picture?

John leans around to look at it.

JOHN
Oh yeah her. I took that yesterday. This girl was fucked up kinda like you are right now except it look like somebody slapped her around a little. She was so high.

ABRAHAM
What happened to her?

JOHN
I don't know. I let her use my phone and she called some guy and he came and picked her up. Asshole said he was going to kill me.

ABRAHAM
Christian?

JOHN
Who, the guy? No his name was Anthony or Antonio. I can't remember.

ABRAHAM
I need to talk to him.

JOHN
Why?

ABRAHAM
Because that's my niece. Her family has been worried sick. I'm sure there is a reward involved.

JOHN
What! Hell yeah something told me to take that chicks picture! Yes! Hold on let me see that.

John takes the phone from him. He presses a few buttons then hands it back.

JOHN

Its ringing. This is the guy who picked her up.

INT. ANTONIO'S APARTMENT - LIVING ROOM - A FEW MINUTES EARLIER

Jessica is walking around in the living room. She is panicky and agitated the high from the drugs fading.

Antonio sits on the couch waiting for her to erupt.

JESSICA

So there's really nothing left? And you don't have any money? Go fucking figure. Who would have thought?

ANTONIO

Don't start with me. I came and got you. Should be blaming Diana.

JESSICA

Don't even mention her! How could you have some little girl here when I get here. How old is she Tony?

Antonio stands up.

ANTONIO

You don't know what you're talking about as usual alright now that enough. Shut up!

Antonio's PHONE RINGS in his pocket. He answers it.

ANTONIO

Hello?

INTERCUT telephone conversation.

ABRAHAM

Can I speak to Jessica?

Antonio walks back to the bedroom.

JESSICA

This is exactly what I'm talking about!

Antonio goes inside the bedroom and closes the door.

INT. BEDROOM

Diana in t-shirt and panties.

A piece of duct tape cover her mouth. Her wrist and ankles are each tied to a bedpost stretching her taut across the bed.

When Antonio comes in Jessica attempts a muffled scream through the gag.

He pays her absolutely no attention turning his back to her and speaking on the phone.

ANTONIO

Who is this?

ABRAHAM

My name is Abraham Thomas. My son is a friend of Jessica's. I wanted to know if she was okay.

ANTONIO

Okay? No she's not she's been through hell. Is this Christians father?

ABRAHAM

Yes it is.

ANTONIO

Where's he?

ABRAHAM

That's something else I wanted to speak with her about. Something happened last night.

ANTONIO

Is he dead?

ABRAHAM

I don't know but he's involved in something and she needs to stay away from him. Can I speak with her?

ANTONIO

No I'm afraid that can't happen. Shes in bed right

(MORE)

ANTONIO (cont'd)
now. She does need some money
though so if you bring her some
cash you could talk to her then.

ABRAHAM
When do I come by?

ANTONIO
'Bout three hours.

ABRAHAM
What's the address?

ANTONIO
547 India Avenue apartment number
13. Yeah also she was saying
earlier how she was going to need
\$50,000 dollars.

ABRAHAM
\$50,000.

ANTONIO
50 g's. So I guess the question is
how bad do you want her?

Antonio ends the call and puts the phone back in his
pocket.

He goes to Diana.

ANTONIO
I'm going to untie you now. I hope
you understand why this needed to
happen. You do right?

She shakes her head no.

ANTONIO
You don't get it. Well fine. Then
I'll just leave you here.

She quickly changes her mind nodding her head yes.

ANTONIO
You do? Good so we don't need to
discuss it. We're about to make
some money and I need you to have
my back.

Diana nods yes. Antonio rip's the duct tape from her lip's
and pulls a pair of thong's out of her mouth throwing them
to the side.

He talk's as he goes around untying her ankles first then her wrist.

ANTONIO

We're going to get this money and disappear. I got her so she could bring the money to us. You fucked up bad so you got tied up but we're on to something else now so don't be acting crazy when you're loose.

With that he unties her wrist. Diana sits up on the side of the bed.

ANTONIO

A man is coming, all you need to do is get cleaned up put some nice clothes on and come out to the living room. Just play along.

Antonio open's the door and leaves the room.

INT. SHELTER - ABRAHAM'S OFFICE - AFTERNOON

Christian and Frank are searching through the office for anything.

FRANK

What exactly are we looking for?

CHRISTIAN

We'll know when we see it. If anything is here at all.

FRANK

Great. This place is trashed and we don't know what we're looking for.

At that moment Frank is walking around the desk and almost fall's in the hole Abraham made earlier.

Christian comes to help.

FRANK

Shit. I could have broke my leg. I'm alright though.

Christian peers into the hole.

CHRISTIAN
I didn't know about that. Whatever
we were going to find was in there.

Frank comes over they stare in the hole together.

INT. ANTONIO'S APARTMENT - AFTERNOON

Antonio comes out of the bedroom SLAMMING the DOOR.

To his surprise Jessica is not there and the front door is wide open. He rushes out into the hallway.

EXT. APARTMENT

He looks in both direction and the halls are empty. The neighbor's door at the end is open.

He takes his gun out.

INT. NEIGHBOR'S APARTMENT - SAME TIME

Jessica is on the floor her back is turned and she is on the phone. The other line RINGS.

The neighbor, an average looking guy stands' not to far away babysitting a coke.

INT. SHELTER HALLWAY - SAME TIME

The PHONE in the hall RINGS. Christian comes out of the office. The phone RINGS again and he hurries down the hall to get it.

As it RINGS again Christian answer's it.

INTERCUT telephone conversation.

CHRISTIAN
Hello?

JESSICA
Christian it's Jessica I'm at
Antonio's --

INT. NEIGHBOR'S APARTMENT

Antonio comes through the door gun in hand. He sees Jessica on the floor on the phone. He walk's over to her and snatches the phone from her hand. The neighbor is stupefied.

ANTONIO

You ungrateful bitch!

Jessica grabs his leg. He hits her in the face with the phone. She passes out.

NEIGHBORHOOD

What is your problem man?

ANTONIO

People like you that still have house phones that's my problem.

Antonio drops the phone and flips the gun over to where he's holding the barrel.

He smashes the Neighbor on the side of the head.

The Neighbor staggers raising and arm to defend himself but it doesn't help. Antonio hits him three more times over the head before he falls to the ground.

Abraham picks up the phone and puts it to his ear.

ANTONIO

Still there?

CHRISTIAN

I'm here.

ANTONIO

Oh it's you. Why didn't I see that coming? So I'm assuming you and your father are taking separate cars?

CHRISTIAN

What are you talking about?

ANTONIO

He didn't tell you? It looks like everybody wants a piece of this girl. Thing is hes the only one willing to pay so he can have her. Don't look like we are going to get a round two sorry.

Antonio hangs up the phone and looks down on Jessica. He stoops down grabs her face and shakes it until she comes to.

He grabs her and hair and pulls until she stands up then shoves her out of the apartment.

INT. SHELTER HALLWAY

Frank walks down the hallway to where Christian is. Christian still holds the phone.

EXT. MEXICO - ESTABLISHING SHOT

Below, the country of Mexico for miles around.

EXT. MEXICO - TACO SHOP - LATE AFTERNOON

A small RADIO on the counter PLAYS MEXICAN RAP MUSIC.

CASHIER/COOK, 50'S with a huge curled mustache waits in the window for a customer.

Christian and Frank sit at the only small table next to the window.

The table cloth reaches down to the floor. On the floor by Christians foot is the bag. With his foot he pushes the bag underneath the table.

Frank is finishing a plate of food in front of him he doesn't see anything else at the moment. he shovels the last bit into his mouth then stands up.

FRANK

I'm going to take a leak. Hey let me ask you something. You do have a plan right?

CHRISTIAN

I'm going to a restaurant not far from here. You'll be waiting down the street or even here if you want.

FRANK

And what am I supposed to do?

CHRISTIAN

I don't care. I can't take you though or they'll kill us both.

FRANK

What are you going to do there?

CHRISTIAN

I'm going to give the Mexicans this bag and I'm going to tell them where they can find him.

FRANK

Okay. Hold that thought I really gotta go.

Frank hurries around to the back of the taco shop.

INT. VAN - MEXICO - NEXT MOMENT

Felipe rides in the passenger seat of the van. The driver Marco, 40's an intimidating mountain of a man.

Felipe casually looks out the window as at the same time they drive pass Christian sitting outside the taco shop. He looks at Marco.

FELIPE

(looks out the window)

Drive around again. Go around and come back up this street.

Marco does what he is told. Soon they are going back up the street they started at.

FELIPE

Okay now slow down a little when you get to the taco shop up here so I can get a good look.

Marco slows the van down and they park on the side of the taco shop out of Christian and Abraham's view.

FELIPE'S POV

Out of the window Felipe sees Christian sitting alone at the table in front of the taco shop.

BACK TO SCENE

FELIPE

This one has balls or is just stupid. Pull over there. Need you to pick him up.

EXT. TACO SHOP

Christian sits alone sipping a drink through a straw.

Marco sneaks up on him from behind. When he gets close enough he throws an extremely large sack over Christian that immediately swallows half his body.

Christian stands and Marco punches him in the stomach so hard he just falls to the ground trying to find a breath.

Marco shoves the rest of Christian into the sack and yanks the draw chord.

As he's doing this Felipe is backing the van up in front of the taco shop.

Marco lift's the sack over his shoulder and at that same moment his PHONE slides out of his jacket pocket, bouncing unnoticed underneath the van.

The Cashier inside the taco shop is stone faced as he watches all of this go down.

Marco get's in closes the door and they drive away.

The cashier is still stuck and doesn't notice a customer comes has come up to the counter.

Frank comes from the back of the taco shop. He sees Christian is not there and scans the area.

He spots Marco's cell phone and goes to pick it up.

The Cashier gives the customer some change and the customer steps to the side.

Frank goes up to the counter.

FRANK

Do you know where my amigo went?

The Cashier begins to tell him in machine gun rapid spanish what happened to Christian.

CASHIER

Oh my god it was insane man! When you left for the bathroom your friend was there...

FRANK

Excuse me, excuse me.

The Cashier ignores Frank and keeps talking.

CASHIER

... a giant man came and stuffed
him into a sack! Then he threw
your friend in the back of a van
and left!

Frank doesn't have any idea what the man is saying. He
waits for him to finish talking.

FRANK

English?

CASHIER

(in english)

Ah your friend is gone my
friend. El cartel.

Frank sits down at the table in the seat Christian was in
and turn's the phone on.

PHONE DISPLAY.

NOTIFICATION. MESSAGE FROM FELIPE.

Franks certain the phone will come in handy. He shoves it
in his pocket.

CASHIER

(to frank))

Be careful the Cartel. They will
cut off your head leave it in the
middle of the street.

INT. VAN - LATE AFTERNOON

In the back of the van Christian moans in pain. Next to
Christian is another sack with someone inside struggling
uselessly.

From the passenger seat Felipe looks to the back of the van.

The person stop's and begins to cry.

FELIPE

(to christian)

You'll be out of there soon
Christian. My father will be happy
to see you.

Felipe then directs his attention to the person in the other
sack.

FELIPE

And you Sheriff don't have a
prayer. You should have taken the
money.

Felipe turns back around in his seat.

EXT. GONZALEZ FAMILY RANCH - AFTERNOON

Outside is deserted of any people and livestock. Everything
is perfectly still.

Felipe's van comes driving up a dirt road that leads to an
old large ranch house.

EXT. RANCH HOUSE

Felipe walks up to the front door followed by Marco carrying
one of the sacks.

A SURVEILLANCE CAMERA perched above the door.

INT. RANCH HOUSE - LIVING ROOM

An elderly Mexican women sits straight up on a couch. Her
eyes closed, mouth wide open.

Mexican soap opera plays on television.

INT. RANCH HOUSE - BASEMENT

An assortment of guns displayed on a wall. An AK-47, desert
eagle, 9mm etc. Under the the guns on a table top lays a
rocket propelled grenade launcher.

Demetrio stands over the table sharpening a machete.

EXT. RANCH HOUSE

Felipe presses the door bell.

INT. RANCH HOUSE - BASEMENT

Demetrio hears the doorbell. He looks up to a security
television in the corner and sees Felipe looking into the
camera and Marco carrying one of the sacks.

Demetrio places the machete on the table turns and exits through the door behind him.

INT. RANCH HOUSE - FRONT DOOR

Demetrio opens the door and steps to the side. Felipe and Marco comes in.

Christian begins to struggle in the sack.

CHRISTIAN
Let me out of here!

Marco drops the sack to the floor and drags it.

DEMETRIO
This is good.

He closes the door.

INT. LIVING ROOM

Soap Opera continues to play on the television and the elderly woman still sits on the couch. Her eyes are closed and she is breathing through her mouth.

Behind her Felipe walks through the hall then Marco behind him dragging the sack. Demetrio comes into the living room and walks up behind the woman. He kisses the top of her head.

DEMETRIO
I love you mother.

INT. BASEMENT

The sack is on the floor. Demetrio picks up the Machete. He looks at Felipe.

FELIPE
After we picked up the sheriff I found him at a taco shop not far from the restaurant sitting there like he was on vacation or something.

DEMETRIO
Hmm. Where's the sheriff?

FELIPE
In the van.

DEMETRIO
Marco go get him.

Marco goes out the door.

DEMETRIO
(to felipe)
Open the bag.

Felipe unties the bag and Christian pops out dripping sweat and gasping for breath.

He dizzily takes in everything around him then focuses on Felipe standing in attack mode and Demetrio holding a big ass machete. He holds his arms out in front of him

CHRISTIAN
Okay just a minute.

Felipe rushes him and punches him square between the eyes. He falls to the ground but Felipe grabs him by the shirt and sits him up against the wall.

Behind Felipe as he pummels Christian with left and right blows again and again.

DEMETRIO
Enough.

Felipe stops.

FELIPE
(spits on christian)
That was for Pedro.

Blood flows from all over Christians face. He struggles to stay conscious. He mumbles.

CHRISTIAN
What?

DEMETRIO
Your girlfriend stabbed him in the eye with a pen. He could have died.

Marco comes through the door with the sack over his shoulder. He walks up to Demetrio and drops the sack.

The sheriff doesn't move.

Demetrio looks curiously at Marco.

DEMETRIO

Open it.

Marco does so but the sheriff doesn't pop out the way Christian did. Marco pulls the sack from the bottom lifts it up and dumps the Sheriffs lifeless body onto the floor.

DEMETRIO

Marco I've been telling you for year's not to draw that chord so tight. Get him out of here. Take off the ring finger send it to his wife. Leave the ring on. You know the routine.

Demetrio turns to Christian.

DEMETRIO

And you, your father is a mad man. I made him and this is the thanks I get. He hurt my son and now I will hurt you.

Christian forces himself to speak loud and as clear as possible. He spits blood.

CHRISTIAN

He's not my father! He killed my mother and he tried to kill me! I have one of your bags and I came here to bring it to you. I can lead you to him.

DEMETRIO

Why should I trust you?

CHRISTIAN

Because he's the one you want. I know I'm nothing and so is Jessica. That's why you have to let her go to.

Demetrio ponders this for a moment.

DEMETRIO

Okay we will see.

DISSOLVE TO:

EXT. RANCH - AFTERNOON

The van drives away from the house.

INT. VAN

Marco is driving. Felipe is in the passenger seat and Christian is on the floor face down with a bag over his head.

FELIPE
 (to christian)
 I hope the bag isn't there.

EXT. TACO SHOP - AFTERNOON

Frank is still sitting at the table with the bag in his lap when the van pulls directly in front of him. He sees Felipe and Marco through the windshield.

Frank hears the back door to the van open and shut. Christian comes from behind and limps over to Frank.

Frank starts to get up and Christian motions for him to stay seated. He takes the bag from Frank's lap.

CHRISTIAN
 Stay right here don't move.

Christian walks around to the passenger side of the van. Felipe lowers the window and Christian shoves the bag through.

FELIPE
 Okay, now Abraham.

CHRISTIAN
 I never got that guarantee about Jessica.

FELIPE
 An eye for an eye is only fair. I'll see what I can do.

Christian hesitates.

CHRISTIAN
 547 Indio st. apartment number
 13. That's where he's going to be
 after dark.

FELIPE

How do I know you are not the one
setting us up?

CHRISTIAN

I'll be there, if it looks like a
setup shoot me first.

FELIPE

Doesn't sound like a bad idea but I
have a better one. How about your
girl dies first so you can
watch. Yeah I think we will do
that one. Alright see you in a few.

The van pulls away kicking up dust.

FRANK

What did they do to you?

CHRISTIAN

What does it look like? Come on we
got to get back. There isn't much
time.

EXT. LIQUOR STORE - LATE AFTERNOON

Abrahams car sits outside the store. Abraham stands in
front of an atm machine attached to the store.

He reaches in his pocket for his wallet and comes up empty.
He desperately checks every pocket he has and nothing.

Pissed he quickly comes to a decision. He yanks the door
open and goes inside.

INT. LIQUOR STORE

Behind the counter The CLERK, woman in her 40's has her face
in a magazine when Abraham comes in.

CLERK

Excuse me sir please don't pull on
the door like that.

Abraham ignores her and walks to the back of the store.

CLERK

(under her breath)
Asshole.

Abraham walks up to the counter with a bottle of wine and places it in front of the clerk but he doesn't take his hand off the bottle.

The Clerk slides the magazine underneath the counter and looks at Abraham with a smirk.

CLERK
Will that be all?

ABRAHAM
(gesturing behind her)
Give me a bottle of bourbon back there.

Clerk turns around.

CLERK
Which one? This one?

ABRAHAM
No the one next to it the big one.

The Clerk grabs the bottle.

ABRAHAM
That's it.

The Clerk rings up the bottle of bourbon and puts it on the counter. She puts her hand on the bottle of wine but Abraham doesn't let go of it.

Abraham snatches the bottle of bourbon off the counter and tries to take off but the Clerk won't let go of the bottle. He take his gun out and points it at her.

She lets go of the bottle and backs up until she hit's the wall.

CLERK
Hey! Are you serious?

EXT. LIQUOR STORE

The door burst open and out comes Abraham running to his car with a bottle in each hand. Trying to open the door he drops the bottle of wine.

ABRAHAM
Shit!

INT. LIQUOR STORE

The Clerk screams into a cell phone.

CLERK

Hello I was just robbed!

INT. A FAMILY VAN - LATE AFTERNOON

A MOTHER, late 20's drives a van that is currently waiting at a red light. In the back seat are her two young sons who are each strapped in seat belts.

The boys horse play and fight and the noise is beginning to get on Mothers nerves.

She turns to them.

MOTHER

I can't believe I'm saying this but
if you two don't stop it when we
get home I'm going to really give
you something to scream about I
mean it.

The boys are surprised and stop fighting.

INT. ABRAHAM'S CAR

Abraham drives down the street sucking from the bottle of liquor he stole.

He takes his eyes off the road and doesn't see the light turn red. He runs through it.

INT. FAMILY VAN

When the light turns green the Mother takes another quick look to the back seat at her boys. She smiles turns back to the road ahead and presses the gas.

Moments later, BOOM! Mothers body is rocked and her head bust through the side window.

EXT. VAN

The van rolls and comes to rest on its side.

The front end of Abrahams car is mangled and smoking. The driver side door opens and Abraham spills out holding the bag.

A few people are helping the mother and children out of the van. A crowd is starting to gather and people are walking over to Abraham.

Abraham looks around and starts running down the street as fast as he could. Turning a corner he comes to a crowded trolley station.

EXT. TROLLEY STATION

A trolley pulls in as Abraham runs into the station.

When the doors open Abraham forces his way on board through people getting off.

INT. ANTONIO'S APARTMENT - BEDROOM - EVENING

Jessica struggles as Antonio finishes tying her to the bed.

From the floor he picks up the pair of thongs and piece of duct tape that were in Diana's mouth and tries shoving the panties in Jessica's mouth but she refuses.

He places a hand over her nose. When she opens up he sticks the underwear in her mouth and slaps the tape on.

ANTONIO

We should have been doing this together. You want to be one of them then you can just sit right here.

INT. RANCH HOUSE - BASEMENT - EVENING

Demetrio stands over the table carefully wiping down the rocket propelled grenade launcher.

DOORBELL RINGS.

He looks up to the security television.

Felipe and Marco both looking up at him.

INT. RANCH HOUSE - LIVING ROOM

The old woman, DEMETRIOS' MOTHER is still on the couch sleeping.

A MEXICAN COMEDY PLAYS ON TELEVISION.

Demetrio passes through the hall behind his Mother, unlocks the door and lets Felipe and Marco in.

The three men walk back in succession through the hall behind Demetrios' mother whose head has now fell precariously to the side as she sleeps.

INT. RANCH HOUSE - BASEMENT

Felipe drop's the bag on the table next to the rocket propelled grenade launcher.

DEMETRIO

Are they there?

FELIPE

The two the kid said are here. He told me where his father is.

DEMETRIO

We'll go to Abraham and get my other bag then you and Marco can kill them both. Very simple.

FELIPE

He had some old mayate holding the bag.

DEMETRIO

If he is there then kill him to.

Marco picks up the rocket propelled grenade launcher.

MARCO

I'm taking this.

EXT. CHICANO PARK PARKING LOT - EVENING

The Drug Dealer takes a wad of cash from his pocket and start's counting it.

He look's up and Detective James is ten feet away and running towards him. He waves at the Drug Dealer.

DRUG DEALER
What the hell?

He shoves the money in his pocket dropping a few bills. He tries taking out a gun but he's not fast enough. Detective James is on him.

They wrestle to the ground and Detective James quickly overpowers him. He whips out some hand cuffs and slap's them on the Drug Dealers wrist.

He escort's him to a police car that is coming into the parking lot. An eager OFFICER, 20's, hop's out of the cruiser.

He takes a hold of the Drug Dealer.

DETECTIVE JAMES
You might want to search him real good down at the station. I think he might have keysterd something.

Officer cringes.

DRUG DEALER
Man, what? Ain't nobody keyster nothing.

OFFICER
Yes sir.

DETECTIVE JAMES
Alright get him out of here before someone sees.

The cop throw's the resistant Drug Dealer in the back seat. Before the door closes the Jogger step's in.

DETECTIVE JAMES
Try to have a good time okay.

The Drug Dealer begins to protest and threaten the Jogger but is cut off when the DOOR SLAMS in his face.

INT. FRANKS CAR - LATE AFTERNOON

Frank drives. Christian is in the passenger seat. As they go down the street that leads to Chicano park the police cruiser holding the Drug Dealer passes going the opposite direction.

Christian and the Drug Dealer make eye contact as they pass each other.

FRANK

You sure you want to handle it this way?

CHRISTIAN

I didn't ask you to be here you volunteered.

FRANK

I know I know. I'm just saying.

CHRISTIAN

You can drop me off and leave if your afraid.

FRANK

If I were going to be afraid then I would've gotten into investigative journalism. Lets do this.

EXT. CHICANO PARK - PARKING LOT - EVENING

Franks car pulls into the empty parking lot.

INT. FRANKS CAR

CHRISTIAN

Wait here.

FRANK

Of course. That's my part.

CHRISTIAN

Never thought I'd here myself saying these words. I'm going to talk to the police.

EXT. CHICANO PARK

Christian sees Detective James sitting on the bench walk's over and stand's in front of him.

DETECTIVE JAMES
Can I help you?

CHRISTIAN
I think so officer.

Christian sits next to the Jogger on the bench.

CHRISTIAN
You're not surprised are you? I mean everybody knows whats up around her.

DETECTIVE JAMES
(snickers)
Not everybody.

Detective James looks at Christians battered face.

DETECTIVE JAMES (CONT'D)
Shit kid piss enough people off?

CHRISTIAN
Not yet I still want to get a few more under my belt.

DETECTIVE JAMES
Ha ha. So what do you want?

CHRISTIAN
I wasn't trying to break your cover or anything but I have some information. The problem is I'm not going to the police station and I don't know any cops personally so boom you're it.

Detective James removes a fresh pack of cigarettes from his pocket. He slaps the bottom on his palm a few times then takes out a smoke and lights it with a lighter from his pocket.

DETECTIVE JAMES
You got until I'm done with this cigarette. Go.

CHRISTIAN

Okay. Up until yesterday I thought
Abraham Thomas was my father...

TIME CUT:

EXT. CHICANO PARK PARKING LOT - MINUTES LATER

Most of the cigarette had burned without Detective James taking a puff. Listening intently to Christian he just holds it.

CHRISTIAN

I'm sure they'll all be there after
the sun goes down.

The cigarette burns Detective James finger so he tosses it then surprisingly he burst's into laughter.

DETECTIVE JAMES

That's one helluva story.

CHRISTIAN

Well it's all true including me
being murdered in Mexico just a few
hour's ago. Hence the face.

JOGGER

So what do you want from me?

CHRISTIAN

You're the cop right? I don't know
aren't you supposed to do
something?

Detective Jthinksink's about this for a moment.

JOGGER

You know your going to have to be
interviewed at some point.

CHRISTIAN

I'm clean so it won't be a
problem I just want this to
end. Also the girl Jessica just
try to make sure she gets out.

Detective James nods.

DETECTIVE JAMES

Okay.

CHRISTIAN
Make sure you bring some backup.

EXT. SIDEWALK

Christian walks head down, hood on, down the sidewalk.

Franks car pulls up next to him. Christian stops and looks through the passenger window.

CHRISTIAN
Where did you go?

FLASHBACK - INT. ROOM - DAY (BLACK AND WHITE)

Frank on cell phone.

FRANK
We have a deal, right? He's with
the police now.

EXT. SIDEWALK (BACK TO PRESENT)

FRANK
Went to get something to eat. Did
I miss something?

CHRISTIAN
No.

Christian opens the door and gets in.

EXT. CAR

Franks car pulls away down the street.

INT. CAR

Christian gives Frank a curious sideways glance.

CHRISTIAN
Where is it?

FRANK
What?

CHRISTIAN

The food. You said you went to to
get something to eat.

FRANK

I ate it that's what you do with
food, normally.

Christian puts his head back thinking about all this shit
going on.

FRANK (CONT'D)

Now what?

CHRISTIAN

We go and we wait. Its almost
over.

INT. VAN - LATE AFTERNOON

Felipe drives. Demetrio is in the front seat and Marco sits
in the back with the rocket propelled grenade launcher on
his lap.

Felipe stops the van.

EXT. MEXICO/TEXAS BORDER - LATE AFTERNOON

Cars wait in two lanes to cross over to Arizona. The van
carrying Demetrio, Felipe and Marco is in the middle in the
right lane.

INT. VAN

Demetrio looks a Felipe.

DEMETRIO

This is the correct lane?

FELIPE

Of course it is.

DEMETRIO

Are you sure?

FELIPE

Of course I'm sure. I cross here
everyday.

Demetrios smacks him over his head.

Felipe is surprised but hardly hurt.

DEMETRIO

Don't forget who you are speaking to. Don't ever raise your voice to me. I asked you a simple question. I simple answer is all that was needed.

FELIPE

Yes I'm sure this the right lane. Juan Carlos works always today this time.

DEMETRIO

That was an easy answer.

Felipe drives forward a little and stops.

A border patrol agent comes to the driver side window. Juan Carlos 20's large shoulders and wearing black tinted glasses. Hes also Demetrios's nephew. He looks past Felipe straight to his uncle who he is surprised to see.

JUAN CARLOS

(overly eager)

Good afternoon.

DEMETRIO

Good afternoon Juan Carlos. How is it today?

JUAN CARLOS

Its been quiet all day.

DEMETRIO

We want to keep it that way. How is the family?

Though the men are family Juan Carlos is always scared shitless when his uncle and cousins come across.

JUAN CARLOS

They are well Tio. Mama misses you.

DEMETRIO

Tell her I'll stop by one of these days.

JUAN CARLOS

Ok Tio.

DEMETRIO

Well lets get on with this.

JUAN CARLOS

I need to see your. I.D.. For the cameras.

Felipe hand's him some random business card from the console.

Juan Carlos takes it and looks it over. He hands it back. he looks over at the border agent in the other lane checking a vehicle.

The other agent looks back at him as if to say whats up.

Juan Carlos shakes his head he doesn't want anything.

JUAN CARLOS

It would look better if you open the back for a sec.

EXT. VAN

He goes to the back of the van and opens the door. Marco is sitting there holding the rocket propelled grenade launcher with the business end pointing straight at Juan Carlos.

MARCO

Whats up?

Juan Carlos nods sheepishly and closes the door. He walks back around to the driver side window.

JUAN CARLOS

Okay, have a good day guys.

Without any further more fake courtesy's Felipe drives across the border.

INT. FRANK'S CAR - SUNSET

Christian and Frank wait inside the car. Christian stares at Antonio's building.

CHRISTIAN

When this is over you're going to be the first one with the story. That's what you wanted right?

Frank shifts in his seat.

FRANK

I thought Abraham would make an
Interesting one.

Christian nods in agreement. He sees something out of the
window and sits up alert.

CHRISTIAN

There he goes.

Across the street walking up to Antonio's apartment complex
is Abraham carrying a black bag. He opens the door to the
building and goes in.

Christian is excited.

CHRISTIAN

Did you see that
sonafabitch? That's it go right
in.

Christian settles down and looks at Frank.

FRANK

Don't be disillusioned.

INT. ANTONIO'S APARTMENT - KITCHEN - SUNSET

Antonio paces back and forth. Diana sits in the chair. She
is dressed very elegantly like shes going to the Opera.

Antonio stops pacing and looks at her curiously.

ANTONIO

Why are you dressed that way?

DIANA

You told me to put some clothes on.

ANTONIO

I meant something like some clothes
period, you didn't have anything
on. You look like your waiting on
the Titanic.

ANTONIO'S APARTMENT COMPLEX - HALLWAY - SAME TIME

Abraham walks through the hallway FOLLOWING THE NUMBERS ON
THE DOOR FROM ONE ALL THE WAY TO THIRTEEN.

He stands in front of the door for a second. He puts the bag down opens it and takes from it his gun. He shoves it in his pocket closes the bag and picks it backup.

He knocks on the door.

INT. ANTONIO'S APARTMENT

Antonio springs in to action. Diana stays seated but she is ready for Antonio's lead.

ANTONIO
Answer it. Be sexy.

Diana gets up from the chair and sashays to the door. She opens it.

Its Abraham.

DIANA
Hello.

ABRAHAM
Hello, I'm looking for Antonio.

DIANA
Yes come in.

She step's to the side allowing Abraham to walk in.

Antonio moves quickly from the kitchen and pulls his gun out on Abraham putting it to his head.

Abraham freezes.

Diana closes the door but the lock doesn't catch.

ANTONIO
Give me that bag.

He snatches the bag from Abraham and throw's is surprised by the weight. He throw's it over to Diana who drops.

Antonio then moves to the living room with Abraham still holding the gun to his head.

Diana stands next to Antonio.

ABRAHAM
Where is Jessica?

ANTONIO
 I'm sorry to tell you she changed
 her mind. But she can still use
 the money. (to
 diana) Open the
 bag.

She brings the open bag over to Antonio.

DIANA
 Look.

Antonio looks inside. He becomes momentarily entranced.

ANTONIO
 Close it.

When he looks up Abraham now has his gun in Antonio's face
 Antonio's and Diana back up towards the kitchen. Antonio
 never taking his gun off Abraham.

ANTONIO (CONT'D)
 (to abraham)
 What is this? 50 grand is what I
 asked for. Why did you bring that?

ABRAHAM
 That's worth a lot more than 50
 grand.

ANTONIO
 Exactly! Why would you do that? Oh
 wait, you thought you were going to
 come here and ride off into the
 sunset with Jessica?

Antonio starts laughing hard, really cracking up.

ABRAHAM
 Where is she?!

Abraham walks towards Antonio.

INT. FRANK'S CAR - EVENING

Christian anxiously looks out the window. Frank is faking
 being asleep.

CHRISTIAN
 Its been twenty minutes. What do
 you thinks going on?

FRANK

I don't know

CHRISTIAN

Hey what did you mean earlier when you said don't be disillusioned?

FRANK

I mean everything is not always what it seems, as you are learning.

Christian looks out the window.

A car parks in front of Antonio's apartment complex.

INT. CAR

Detective James pulls a sweater over a bullet proof vest.

EXT. CAR

Detective James get's out.

EXT. ANTONIO'S APARTMENT COMPLEX - HALLWAY

As Detective James walks down the hallway he hears a commotion coming from the other end. He takes his gun out.

INT. ANTONIO'S APARTMENT - EVENING

The door to the apartment is cracked. Antonio is still dying laughing.

ABRAHAM

Give her to me!

ANTONIO

You are such a weirdo.

Abraham FIRES a single SHOT into Antonio's head. He falls over instantly dead.

Diana scream's.

INT. HALLWAY

Detective James HEARS the GUNSHOT and Diana's screams.

He continues to make his way down the hall to apartment number thirteen.

INT. FRANK'S CAR - EVENING

Christian and Frank HEAR the GUNSHOT.

CHRISTIAN

Why is that stupid cop going up there now. The rest of them aren't even there yet.

TAP on Christian's WINDOW.

Christian look's. The barrel of a gun on the other side aimed at him.

MARCO

Get out of the car.

EXT. FRANKS CAR

Christian gets out.

CHRISTIAN

What's going on?

Felipe hits him in the face with the gun. Christian falls to the ground in a daze.

He looks up at and sees Frank standing next to Marco.

Felipe comes in to the picture. He pats Frank on the shoulder, good job.

FRANK

I'm sorry Christian. I'm going to be forced to retire. I need this extra money.

Marco forces Christian to stand back up. Christian lunges for Frank but Marco holds in back. Marco stick the gun to his head.

MARCO

I could kill you now rather than later makes no difference to me.

Christian comes down.

FRANK

Abraham is already inside. The cop he was talking to when I called you just showed up.

FELIPE

Marco, put him in the van.

Marco grabs Christian's arm and pulls him away. Felipe and Frank follow. They take him to the back of the van parked a few feet behind Frank's car.

EXT. BACK OF VAN

Marco opens the back door and forces Christian in. Felipe jumps in behind him and retrieves the rocket propelled grenade launcher sitting on the floor.

INT. VAN

Christian hears Demetrio whose in the passenger seat.

DEMETRIO

Hello Christian. Its good to see you again so soon.

Felipe gives the the rocket propelled grenade launcher to Marco and hops out of the van. Before he closes the door he look's at Christian.

FELIPE

I don't know if you know but at times Abraham likes his is girls questionable. Maybe you did know. Or maybe you do to, huh? Your mother found out and threatened to turn him in. My father needed to protect his investment so he sent me and my brother to take her head. That's what happened.

Then he slams the door.

EXT. VAN

Demetrio pops the passenger door open.

DEMETRIO
Don't worry Christian it will be
over soon.

He gets out and closes the door.

INT.VAN

The driver door opens and Marco get's in with the rocket propelled grenade launcher. He puts the big gun in the passenger seat then pulls his door shut.

INT. ANTONIO'S APARTMENT - HALLWAY

Detective James burst into the apartment and points his gun at Abraham who he sees has his own gun. He also notices Antonio dead on the floor.

DETECTIVE JAMES
(to Abraham)
Don't move!

ABRAHAM
Who the fuck are you?!

DETECTIVE JAMES
Law enforcement!

ABRAHAM
A cop?

DIANA
Just shoot him he killed Tony.

DETECTIVE JAMES
That's what I have to deal with.
Now put your gun down or I will
shoot you dead.

INT. HALLWAY

Demetrio and Felipe both have guns out. They walk towards the commotion coming from apartment 13.

The door is cracked.

Felipe goes in slowly and Demetrio follows right behind him.

INT. ANTONIO'S APARTMENT

DETECTIVE JAMES

I will not tell you again to drop
that gun!

Felipe and Demetrio enter.

Abraham see's them and points his gun at Felipe.

Detective James turn's and point's his gun at Felipe and
Demetrio as well.

DETECTIVE JAMES

Stop there! Dammit I should have
listened to the kid.

DEMETRIO

We'll leave quietly the way we came
if Abraham goes with us.

ABRAHAM

Thanks, but no thanks. I think I'd
rather take my chances with the
officer here.

DEMETRIO

After all I've done for you. You
were a dog that saved my life, I
felt obligated to throw you a bone.

ABRAHAM

You wanted everything.

Diana pick's up Antonio's gun unnoticed.

DETECTIVE JAMES

Everybody shut up! Put your
weapons down, my backup will be
here any minute and it would be
better if you all were unarmed.

ABRAHAM

I don't believe you. We've been
here to long if they were coming
they would have been here already.

Diana has never held a gun before. Through tears and with
terrible aim she FIRES a SHOT at Abraham.

Hes hit. The bullet only grazes him really but he plays
dead.

Detective James shoot's Diana then Felipe shoot's Detective James several times in the chest and throat.

Detective James manages to get a shot off hitting Felipe before he falls over choking on his own blood.

Abraham raises up and shoots Felipe in the cheek. He falls over dead.

Demetrios fires multiple shots at Abraham that rip through his body.

INT. VAN

Christian and Marco LISTEN to the GUNFIRE.

EXT. VAN

Marco gets out the van.

INT. ANTONIO'S APARTMENT

Demetrio looks around and finds the black bag lying next to Antonio. He pick's it up throw's it over his shoulder then goes over to Felipe.

DEMETRIO

Oh mijo.

Demetrios knows his son his dead but he wants to take him anyway.

He tries to lift him but can't. He grabs his arm and drags him stopping every few feet to catch his breath.

INT. HALLWAY

Demetrios drags his sons body out of the apartment leaving a trail of blood behind.

EXT. ANTONIO'S APARTMENT COMPLEX

Demetrios drag's Felipe's body out of the apartment complex as far as he can. He can't go any more.

Marco runs over.

DEMETRIO
(heavy breathing)
Get him in the van.

Marco lifts Felipe and heaves him over his shoulder. He carries him off.

Demetrio struggles to make it to the van.

Marco carries Felipe to the back of the van. There he finds the door wide open and Christian gone. He lays Felipe inside and closes the door.

He goes around to the driver side and gets in the van.

Demetrio opens the passenger door. He looks at the rocket propelled grenade launcher.

DEMETRIO
Do something with this.

Marco grabs the weapon and gets an idea. He exits the van and runs to the middle of the street until hes in front of the apartment complex.

He takes a few steps back and puts the rocket propelled grenade launcher on his shoulder aiming at the entrance. He presses the trigger button.

A blast of fire comes out the back of the weapon and the grenade rockets from the front flying into the entrance of he building.

An explosion inside of the apartment. A fireball swells out of the front entrance.

EXT. CURB - SAME TIME

Christian hides behind a car watching Marco blow up the apartment complex.

INT. FRANK'S CAR - EVENING

Frank has been ducked down in his car since Demetrio came out dragging Felipe.

EXT. ANTONIO'S APARTMENT

Marco throws the weapon down and runs back to the van. He gets inside the van and they take off flying by Frank's car.

Suddenly the van comes to a SCREECHING stop. It reverses until it meets Frank's car.

Marco hands Demetrios his gun.

Demetrios lets his window down. He sticks his arm out of it DOWN towards Frank's car window. He can't really see Frank but he knows he's in there.

Demetrios lets LOOSE A BARRAGE OF BULLETS into the car window then they haul ass.

DISSOLVE TO:

INT. ABRAHAM'S OFFICE - MONTHS LATER

Christian sits at Abraham's desk, in a very similar suit to Abraham's, looking unlike himself and much like his predecessor. He drinks from a bottle of liquor.

A KNOCK at the door. He puts the bottle down by his foot then opens the drawer where there's a gun. He rests his hand on it.

CHRISTIAN

Come in.

The door opens and Jessica walks in.

Christian is surprised, cautious. He doesn't take his hand off the gun.

Jessica closes the door and stands there..

CHRISTIAN

Jessica, you're alive.

JESSICA

Don't sound so thrilled.

CHRISTIAN

No of course I'm happy I'm just surprised. I didn't know what happened to you.

Jessica steps closer to the desk.

Christian gets a more firm grip on the gun.

They look at each other not really sure what to say. There is silence for a beat.

CHRISTIAN

So, what are your plans?

JESSICA

I'm going away for a while, see what's good out there. I just wanted to say bye before I left town for good. So, bye.

Christian doesn't say anything. Jessica smiles and turns to leave.

CHRISTIAN

One thing.

She turns back around.

CHRISTIAN (CONT'D)

How did you get out of the building? I watched him shoot a grenade in there. What happened?

INT. ANTONIO'S APARTMENT - BEDROOM - NIGHT

Jessica jerks her arm trying to free her wrist from the bed. She pulls until finally her hand slips through.

She strips the tape from over her mouth and takes the underwear out. She frees her other hand and feet.

GUN SHOTS ERUPT in the other room and Jessica covers her mouth to keep from screaming.

She stands by the door. More GUN FIRE BLASTS.

Silence. Then noise like furniture moving then dropped or in this case a body being dragged and dropped. Then silence.

She opens the door then goes out into the living room.

INT. LIVING ROOM

It's a bloody mess.

Jessica gasps when she sees Diana, Detective James, and Antonio dead.

She looks around.

Amazingly Abraham is alive and he is getting up from the ground. He doesn't notice her but she watches him.

Anger comes over her. She looks around and close to Antonio she spots a gun. She runs and picks it up then -

KABOOM! BOOM! An explosion blows the entire wall with the apartment door on it.

Luckily she is near the kitchen and saved from the brunt of the imploding wall, but her and Abraham are thrown to the ground.

Cloud of dust in the air throughout the apartment.

Jessica's EARS are RINGING.

She gets up from the ground and through the cloud she finds her way, gun in hand, over to Abraham who lays in a dusty mess. He is still alive.

She stands over him as he cling's to life.

He stares up at her face for a few seconds, then slowly it comes to him, he recognizes her.

JESSICA

I didn't want to kill you before
while you were sleeping. You're
awake now, right you sonafabitch!

She points the gun at his face and squeezes the trigger until -

TITLE OVER:

DOG BONE